Drama for the Multitude

THE NEW YORK DRAMATIC MIRROR

OCTOBER 7 1914

PRICE TEN CENTS

CECILIA WRIGHT

The Latest Vaudeville News

Jerome Patrick and Charles Balsar as the rival lovers; Alice Brady as the object of their affection in "What is Love?"

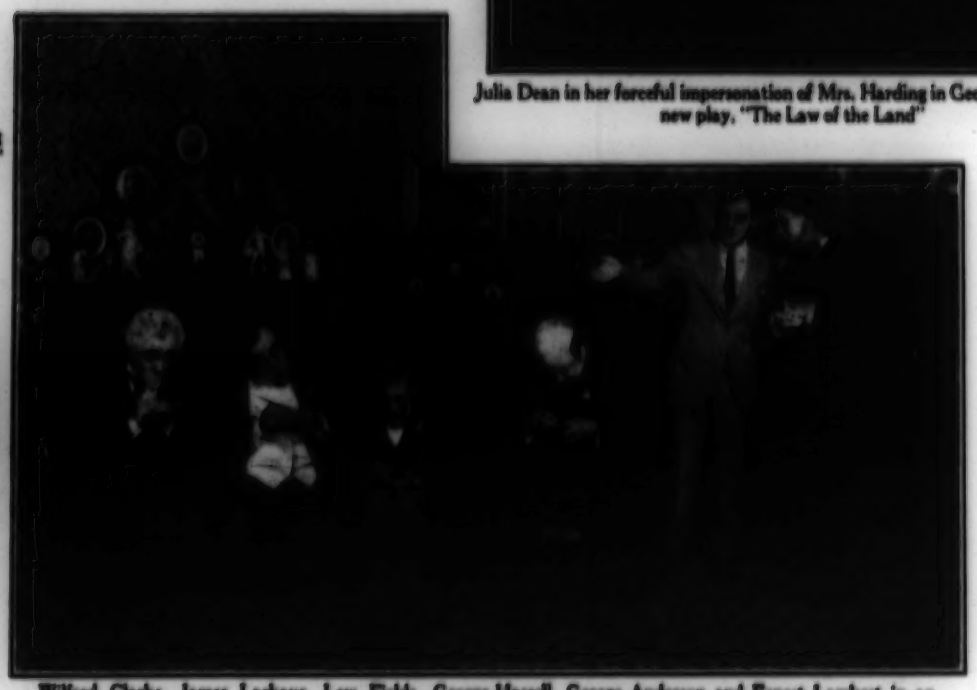
Deidre Doyle who is playing the leading feminine role in "Mr. Wu," which Walker Whiteside is producing in conjunction with Henry W. Savage

Alice John as the old-fashioned sister and Violet Heming who plays the title role in "A Modern Girl"

Eliz Gergely, the Hungarian prima donna, who is playing the leading role in the No. 2 Company of the successful musical comedy, "Sari"

Julia Dean in her forceful impersonation of Mrs. Harding in George Broadhurst's new play, "The Law of the Land"

Olive Tell who is appearing this season as Mrs. Oliver in "The Marriage Game"



Wilfred Clarke, James Lackaye, Lew Fields, George Hassell, George Anderson and Ernest Lambert in an amusing scene from "The High Cost of Loving"

PLAY PERSONALITIES AT WORK

THE NEW YORK
DRAMATIC MIRROR

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DRAMA FOR THE MULTITUDE

By H. O. STECHHAN

EVERY large American city should have a Popular Theater to provide wholesome dramatic entertainment for the multitude, at a cost within reach of the humblest. Such playhouses are successfully conducted abroad. In them standard plays can be seen for the modest sum of eight and ten cents a person.

People demand amusement where they can congregate, and they are willing to pay for it. In late years the so-called legitimate theater of the United States has become more and more exclusive, as a result of its increasing admission fee. This has put it beyond the ability of the multitude to patronize, and left a large class of amusement-hungry ones who have turned to motion-pictures, not because of their superior dramatic adequacy, but because they are cheap—that is, the cost of seeing them conforms more nearly to the limited purse of the populace.

Since earliest times the stage, on which real men and women talk and walk, has ever been a fascinating attraction, and the people have been liberal toward it with their money. When this support becomes less generous, as during the past few years, it is not due to a diminished interest in things dramatic, but rather on account of inability to purchase tickets at the increased tariff. Admission to amusement places being strictly on a cash basis, people cannot run bills for theater tickets as they do for other things. Hence they are forced to limit their patronage according to their ready money.

But the multitude is entitled to dramatic entertainment. Just because it cannot attend the high-priced theaters is no reason why it should be denied the manifest advantages of good plays. The importance of their influence on the masses has been recognized in London, Berlin, Paris and Rome, where persons of philanthropic inclinations have helped to found popular theaters. That they may not be regarded charitable institutions, the price of admission has been made nominal. Having large seating capacities, these theaters become self-supporting notwithstanding. On the basis of a small initial outlay they do a correspondingly large volume of business. Many a successful commercial undertaking has been developed on this same principle.

Their purpose is to popularize the theater as an institution. At bottom, the "little-theater" idea, with its atmosphere of intimacy and exclusiveness, may be well intentioned; but it is not predicated upon a broad, catholic communion of interests. History demonstrates that the drama has been most flourishing (and prosperous) when most democratic. Hence it is not unreasonable to conclude that what our American stage has suffered recently is largely due to the closing of its doors against the multitude, whose very attendance and interest (not dollars) imparted encouragement and the vigor that always springs from "closeness to the soil." Therefore, to revitalize our theater, we must bring it back to earth.

So important are the civilizing and educational forces of drama that means should be provided whereby it is possible for all to attend good plays. Already the masses have been feeding too long on the inferior photoplay, which at best is but a cheap imitation of genuine drama. Recognizing that substitutes are never as good for the stomach as an original product, the Pure Food Law requires that they be plainly labeled. But concerning our mental pabulum we are not so particular.

A clean theater devoted to the production of standard plays can be made a power for inestimable good in the community where it operates. Nothing impresses people so as what they see acted, and the accompanying "lines" give them new ideas. In particular does this apply to the Popular Theater, where the multitude would find it possible to attend. For the use of such many wholesome plays are available. To maintain interest the programme ought to be varied, offering comedy, drama, melodrama and an occasional tragedy. Neither should the classics be overlooked; and, at times, some of the older light operas might be staged.

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¶ "But the multitude is entitled to dramatic entertainment. Just because it cannot attend the high-priced theaters is no reason why it should be denied the manifest advantages of good plays."

¶ "At ten cents many would be glad to see a piece more than once, if it pleased."

¶ "Parks and libraries are worthy philanthropies, but they do not meet the multitude's requirement for recreation at night, its play-time."

With an admission of ten cents a person, the multitude could safely be relied on to keep such a theater well filled, no matter what the bill, just as the people now crowd the cheaper vaudeville houses and the motion pictures. It is amusement that the crowd wants.

Since the high-priced theater is having such a hard time to get along, the question naturally arises, How could a playhouse make out on a ten-cent admission basis? Only by having a large seating capacity—say from three to four thousand. As a typical American large city, take Los Angeles as an example. It is estimated that upwards of 40,000 persons attend its moving picture shows daily, on an average. That many are amusement hungry, and they have a nickel or a dime to appease their want. Now suppose it were possible to attend a real play for the same price, one well done by actors whom you could hear talk as well as see move—that is, where you would get the substance rather than the shadow—isn't it reasonable to suppose that at least one-eighth or one-tenth of those now patronizing pictures would prefer the stage to the screen?

In advocating a Popular Theater there is no deep-laid motive to combat the cinema industry, nor to suggest a possible competitor for any other phase of theatrical enterprise. Neither is the Popular Theater projected as a money-making proposition, as that term is generally understood. It is championed entirely as a means for providing something which the multitude in our American large cities craves and needs.

But once launched and established, the multitude can be counted on to make the Popular Theater self-sustaining. Naturally, expenses must be kept down. Many good actors can be obtained at reasonable salaries when assured of long and lasting engagements. Modest productions and the elimination of big profits demanded by producers will also help in this direction. Then, too, the playhouse would not have to be located in a high-rent district. Preferably, it should be nearer the locality where the humbler circumstanced people live.

Plays ought to run at least a week, and longer if there is a demand. At ten cents many would be glad to see a piece more than once, if it pleased. Saturday matinees might be set apart for children, when the admission could be reduced to a penny. This would give all the young an opportunity to see good drama and have their imaginations stimulated, thereby counteracting in a measure some of the influence of the crime-impregnated photoplay of the day.

The Popular Theater should not be confused with any "high-brow" movement for the uplift of the theater. Its sole purpose is to bring the drama back within the reach of the multitude. The proposal is not visionary, but entirely practical. If such an institution can be made to prosper in the Whitechapel District of London, it ought to thrive just as well in any large American city. In its likes and dislikes, the multitude is much the same the world over.

Parks and libraries are worthy philanthropies, but they do not meet the multitude's requirement for recreation at night (its play-time) as the Popular Theater would. The need of always more education to help the mass ascend the social scale is generally admitted. But adults who must earn a living haven't time for school, save the few more ambitious ones who are not too tired to study after working hours. However, in the Popular Theater, with a list of well-chosen plays, you have the readiest means for instructing the multitude under the beguiling pretext of entertaining, just like the effective pedagogy of the kindergarten. At the same time a splendid effort and a telling one would be made in behalf of re-establishing the drama with the masses, from which might spring a dramatic renaissance of the American stage.

MADAME CRITIC

WHEN that excellent actor, R. D. MacLean, some two months ago predicted in THE MIRROR that the outlook for Shakespearean productions was exceedingly gloomy, because the public interest in the classic drama had reached the lowest ebb ever noted by him during his long experience on the stage, his remarks were widely quoted and generally discussed.

Many persons, not so well acquainted with theatrical conditions, were inclined to disagree with him, believing that Shakespeare, like the poor, would be with us always. Up to the present time, things have come out just about the way Mr. MacLean said they would, and the future of Shakespearean plays is to be seen only through a glass darkly, with little prospect of *face to face*, for the cautious ones are not going to risk sound American dollars on weighty productions just for the mere pleasure of seeing their names connected with any form of amusement so elevating as that labeled Shakespeare.

General surprise was occasioned when the first rumors brought the news of James K. Hackett's dream of Othello. No one really believed that Mr. Hackett meant to be so daring as to present so heavy a tragedy after the splendid productions and cast of Faversham's disastrous voyage last February. But Mr. Hackett did. We read that he had kept his word and that Othello was on his murderous way. And people said, "Oh, well, Mr. Hackett can afford to play Shakespeare. If we had a million dollars to do with as we pleased, perhaps we would select a Shakespearean tragedy on which to spend some of it."

As a matter of fact, Mr. Hackett was greatly admired for his interest in the classic drama. I venture to say the majority of men, upon suddenly finding themselves possessors of such a fortune, wouldn't select Shakespeare as the best way of using it up. But then, Mr. Hackett showed us that he could get away from the beaten paths of investments in yachts, the newest automobiles and town houses, or the oldest of country places, or other favorite forms of enjoying life, as demonstrated by the average heir to an unexpected fortune.

But Othello, as a millionaire's protege, didn't have a fair chance in these times when plays in which cheap criminals are the heroes to be admired for their cleverness are the rage, so the unhappy Moor was banished to the warehouse to remain in dusty seclusion for an indefinite term. In the meantime, Mr. Hackett is busy rehearsing a new romantic play.

The only other Shakespearean play now talked of is "Twelfth Night," in which an English woman, Miss Phyllis Neilson-Terry, is to be seen.

Speaking of Shakespeare, I had the shock of my life a few days ago upon receiving a letter from Frank J. Wilstach. Those who know this past master in the art of employing adjectives in behalf of the works of the Bard of Avon will be no less amazed when I tell them—but, no, I will give you the letter itself. Oh, it is too horrible, too almost incredible that the energetic Frank J. could be so heartless, so blithely jestful, when only last season he seemed so thoroughly imbued with the dignity and majesty of thought and expression which is almost natural to one whose business it is to speak, write and think chiefly of people dead and gone, lo, these centuries. But the change has been such a sudden one. Perhaps, by and by, we may become accustomed to the idea of his new affiliation. Here's his letter—written from the quiet town of Philadelphia:

"DEAR MADAME CRITIC:—You will rejoice to learn that I have escaped from the thraldom of Shakespeare; that I am now 'carrying the colors' for a high-brow limb show, 'The Passing Show of 1914.' With a Bard of Avon troupe, there was no chance for language, and so one had to be as sober as the virgin of a cathedral window, as sad as the eye-ball of sorrow behind a shroud, as serious as taxes, solemn as a king on a five-franc piece, or a monkey after committing mischief, or stupid as a hound chasing an iron deer. Now, all is unrestrained. When discussing Shakespeare, you can't very well refer to him as the blithesome, bubbling bard, or as the whirling wizard of words; but ah! how easy and how nice it is when you have to write about a musical extravaganza! Theatrical language is grand! Richard La Gallienne talks a whole lot about 'beautiful words,' but give me alliterations and adjectives, and jawbreakers. If one cannot have the use of all the figures of speech, how can one achieve the fluidity and flexibility of expression that will excite attention, pique interest and accelerate curiosity. Let me write the adjectives in advance and I don't care who pens the criticisms. Those who write right about the coming of Winter Garden troupes are not afraid to use words, and plenty of them. For instance, it has occurred to me that 'The Passing Show of 1914' might very well be referred to as being an uproarious upheaval of lingerie and laughter. It might also be called the Mastodon of Musical Extravaganza. As this show is a Mangler of Melancholy and a Bouncer of the Blues, why not say so? Modesty is very well in maids, but it is utterly useless in the present circumstance. Good enough is good enough, but a whole lot is immense. I haven't as yet talked seriously of calling this troupe the Wholesome Wrinkle Wrecker; I haven't once referred to the Heavenly Hedonic Houris; to the Drove of Delightful Dancing Divinities; or to the Wiggling Wave of Winsome Witches; or even to the Tremendous Tambourine Toe-tapping Terpsichoreans. Yet there is nothing extraordinary about this; nothing extravagant. The showman has been doubly discounted by the late Algernon Charles Swinburne. He didn't think anything of writing 'Bathed in the balm of beautiful bliss, beatific itself by beatitude's breath,' or 'Mild as the mirk and monotonous music of memory, melodiously mute as it may, be.' Everybody knows those lovely lines to Madeline which began, 'My Madeline, my Madeline! Mark my melodious midnight moans; much may my melting music mean, my modulated monotones.' Then that lovely lyric, addressed to Susan Simpson: 'Sudden swallows swiftly skimming, sunset slowly spreading shade, silver songster's sweetly singing, Summer's soothing serenade.' Even Rudyard Kipling does not consider it beneath his dignity to write 'Dawn that disheartens the desolate dunes, dullness of day as it bursts on the beach.' Surely if Swinburne, the author of 'Susan Simpson,' Kipling and the bead-roll of poets, ancient and modern, thought it proper to wallow in the pool of alliteration, the poor showman should not be condemned if he but wade and kick about in it. But when you talk about adjectives—there's where I sit up and take notice. Language without adjectives would be like a soup-house without soup, rivers without fish, a forest without trees, or the air without birds. Life without adjectives, trees, birds and soup would be unbearable."

It's a great thing to take in so much money at the box-office of a new play that it wearies everybody to count and safely stow it, but this is what really happened at the Gaiety Theater on the day after the opening of "Daddy Long-Legs."

The press agent didn't tell me this, neither did anyone vitally interested in spreading the good news. It was the doorkeeper at the stage entrance. And he didn't know he was talking for publication. It seems that over $2,000 was taken in on Tuesday between the hours of nine and three, and the doorkeeper made three trips to the bank in order not to take any chances on a robbery.

You see, the Gaiety isn't very far from the unfortunate Strand—although I venture to say the Strand didn't lose quite so much money. Perhaps the Gaiety's bank isn't as large as that of the Strand. At any rate, the $2,000 is safe in both senses. Seats are being sold ten weeks ahead and predictions are made by professionals who have seen the play that it will establish a record second only to "Peg o' My Heart," and remain in New York for two seasons. Isn't it funny how "Peg o' My Heart" has become a standard for the measuring of the success of plays?

Everyone was so glad to see Nora Bayes once more at the Palace, and Miss Bayes was so glad to see everyone that it didn't seem at all necessary for anybody else to appear on the same bill. The audience simply refused to let its favorite leave the stage for longer than a minute or so. But this in itself must have been extremely trying to the plucky singer who had determined to go back to her work, no matter what the doctors had said. The strain proved too much for her and she was compelled to miss a performance at the Alhambra last week. In her act, Miss Bayes was quite her old self, and no one missed her former husband and team partner, Jack Norworth, until the audience was given its choice of any of Miss Bayes's former successful songs. Several were called for, to which demand Miss Bayes bravely answered with a smile, "I can't sing that. That's a duet. Don't you know I have only one voice?" Then it was that Mr. Norworth came into memory's picture, and it did seem too bad. Somehow the words of that sweet old ballad came to mind:

"I cannot sing the old songs,
I sang long years ago,
For heart and voice would fail me,
And foolish tears would flow."

Only, there stood Miss Bayes with a smile as she did her best to oblige by singing songs which required "only one voice."

MADAME CRITIC.

CLAUDE FLEMING AS MR. SMITH, NO. 3; JAMES A. GLEASON AS GEORGE, THE WAITER, AND FRITZI SCHEFF AS PRETTY MRS. SMITH, IN THE MUSICAL COMEDY OF THAT NAME.

RISE OF THE AMERICAN THEATER

One hundred and sixty-two years ago the first theater in the United States was opened in the colony of Virginia, at old Williamsburg, says an exchange. The originator was an English actor, William Hallam, Sr., who brought his own company from over seas and presented "The Merchant of Venice" as the initial performance.

The idea spread rapidly, and soon New York, Philadelphia, and the other leading communities of Colonial America each had their theaters.

While the Virginian playhouse was the first in the United States, actors had played in the colonies before this date. The first is said to have been the English strolling player, Anthony Aston, who was known as Mat Medley. The actor and his art of that day were generally despised by the Puritanical colonists. The Massachusetts Legislature passed a law shortly after amateurs had given "The Orphans," at the Coffee House in Boston in 1749, which forbade such performances, prescribing a penalty for actors and spectators alike of £5 sterling each. The opposition in Philadelphia was so great that Hallam was compelled to build his theater in 1759 outside of the city proper, in a district then in disrepute and known as Southwark, or Society Hill. Even then vigorous efforts were made to close the theater. A petition was addressed to Judge William Allen, who refused to act, declaring that he had obtained stronger moral lessons from attending the theater than from any sermon he had heard in church.

To-day the theatrical profession is a huge industry in which more than $100,000,000 is invested. There are in the United States more than 3,000 theaters, not counting the 20,000 or more moving picture theaters, circuses, and halls for general entertainment. It has been estimated that during a good theatrical year there are more than 25,000 actors and actresses.

One of the modern features of the profession are the traveling companies, of which there are nearly 1,000. The estimated value of the 3,000 theaters is nearly $40,000,000, while it requires $20,000,000 annually to pay the players' salaries. About $60,000,000 are distributed among the thousands of theater employes for transportation, advertising, and to defray the cost of producing the plays.

Personal

DAVIS.—Glenmore Davis, formerly dramatic editor of the New York *Globe*, the New York *Press* and *Ainslee's Magazine*, general representative for Frederic Thompson, A. H. Woods, and recently for William Harris, Jr., has become a partner in the business of Chamberlain Brown, the theatrical agent. Mr. Davis will have charge of the publicity department which will work in conjunction with the engaging end of the business.

EDWARDES.—Writing from Bad Nauheim on Sept. 8, a Radcliffe (Lancashire) magistrate, who is a prisoner of war in Germany, states that Mr. George Edwardes, the well-known theatrical manager, who is a fellow-prisoner, is in particularly bad health. Mr. Edwardes has been detained in Germany since the outbreak of the war.

MR. FRANCIS DE CROISSET,
Author of "The Hawk," in Which William Faversham Is Appearing at the Shubert Theater.

HASTINGS.—Through a request of the Lieblers, B. MacDonald Hastings has arrived in this country to assist in rehearsals of his new play, in which Nazimova is to appear.

JONES.—Henry Arthur Jones has arrived in this country to direct the rehearsals of his new play, "The Betrayal," which Selwyn and Company are to produce shortly, with Margaret Illington in the leading role. The last play by Mr. Jones seen in this country was "Lydia Gilmore," which was produced at the Lyceum Theater, Feb. 1, 1912, with Margaret Anglin in the principal part.

LAUTERJUNG.—O. C. Lauterjung, representing the Pan-American States Association, has just returned from Buenos Aires and other large cities of South America, and speaks in most hopeful manner of the brightening prospects for American theatrical interests in that country. Money is plentiful and the people are more than ever fond of amusements, especially in the case of vaudeville and motion pictures. Their constant contact with Europeans and Americans in business has broadened their horizon of view as regards theatricals. Of course, opera is always in demand. He was constantly asked, he said, why more American performers and motion picture sensations were not visiting them.

MORGAN.—Fully restored to health after a vacation of a couple of months, and as brown as a berry, though some thirty-two pounds less in weight, George H. Murray has resumed his duties with the Morgan Lithograph Company as New York representative, with offices in the *Times* Building.

RANDOLPH.—The Ziegler Institute of Normal Singing, one of the best known musical institutes in the city, has further extended its sphere of influence by the establishment of a department of dramatic art under the personal direction of Miss Louise Randolph, favorably known as a leading dramatic actress. Miss Randolph won distinction with the Fine Arts Theater Repertory company in Chicago last season, where she created many leading roles in the plays done by this excellent company under the direction of B. Iden Payne, late director of the Horniman company at the Gaiety Theater, at Manchester, England. Miss Randolph will not retire from the stage, but will hereafter confine her appearances to New York.

WRIGHT.—Cecilia Manuela Wright, whose portrait appears on the cover, is really the adopted daughter of the American Navy. Being a subject of King George, Miss Wright couldn't quite become a daughter. But the whole story is romantic and worth telling once more. Miss Wright was visiting friends in Havana at the time the memorial services were held for the sailors who lost their lives on the ill-fated *Maine*, and she was the principal singer at the ceremonies on the day the battleship was buried at sea. She was publicly thanked by both the American and Cuban governments. On the following day Miss Wright started by motor car for Antilla, preparatory to departing for England. On a country road, seven miles outside of Camaguey, she almost lost her life. Miss Wright's car ran into a two-wheeled cart, the shaft of the wagon passed through her left leg, shattering the thigh bone. The horse fell into the wrecked car, crushing and injuring her internally. Miss Wright was rushed to the government hospital at Camaguey. The pretty singer's life was despaired of when Captain Cushman A. Rice, who has plantations nearby, heard of the accident. Through his influence Miss Wright received the attention of the surgeons of the North Atlantic Squadron, and she was slowly nursed back to health. Small wonder, then, that Miss Wright has become the adopted daughter of the Navy and the recipient of special honors from President Wilson, Secretary of the Navy Daniels, and service people everywhere. Miss Wright, by the way, has won her place in vaudeville by sheer merit, for she possesses a delightful voice and a charming personality. She comes of a Quaker family of Blackpool, England. She studied for the grand opera, and won unusual success in England on the light opera stage.

A NEW PLAY

"The Mover's Daughter" is the title of a new play by Jennie Hopkins Seibold, adapted by Edward Elsner, recently from the press of Samuel French, published for private circulation. It is in three acts and the action is laid in "Somewhere," Colorado. It is the story of the vicissitudes of a family the head of which is Moses Leyburn, the mover, a shiftless, aimless individual, who drags his wife and six children from place to place across the plains, forth and back, in search of a location for a home which is never found. And so the family ne'er realizes a home, but is forever doomed to live in a prairie schooner. The little brood is deprived of all the opportunity for schooling; the eldest son, Tom, becomes a drunkard, and Peggy, the eldest daughter, a girl of winsome personality, despite her homely garb, and who is endowed by nature with a poetic mind, falls the victim of a dashing, handsome, but unscrupulous, young Mexican ranchero.

Manuel possesses all the attributes calculated to fascinate and beguile a romantic young girl, particularly one who, like Peggy, has, from her infancy, been deprived of those delights which come from association with those of her own age and their pastimes. She elopes with the young Mexican, and spends three days of love and romance with him in the mountains, only to be tracked by Marian Hartley, a young divorcée (otherwise without a purpose in life), accompanied by young Bob Renshaw, in love with Peggy, who rescue her from the hands of the Mexican seducer, Mrs. Hartley having set herself this philanthropic task.

The play is not a Western melodrama. On the contrary, it is rather a love idyll of high order, with a sequel in the third act, real and purposeful. The second act, up to the point of the young lovers' discovery, is an episode as poetic and romantic as it is cruel in its purport; and is as fine a piece of dramatic writing as the most critical and exacting could wish for. In its construction, "The Mover's Daughter" evinces more than ordinary stagecraft, and Mr. Elsner thoroughly manifests his mastership with bold and sure strokes. Predictions as to the success of plays are daring ventures, but as far as such a one may be justified from surface as well as subsoil indications, I should say that this one contains more than the usual promise of a successful career, given, of course, an adequate production.

A. KAUFMANN.

MRS. JENNIE HOPKINS SEIBOLD,
Author of "The Mover's Daughter."

POPULAR MANAGERS

Mr. Shoaff was born in Decatur, Ill., in 1851. He moved to Paris, Ill., in 1873, leased an old building and started in the theatrical business in a room on the third floor. He conducted this theater until he built his new quarters, Shoaff's Opera House, in August, 1895. This house was opened by Roland Reed and Isadore Rush in "The Politician," with John Bunny in the cast. Mr. Shoaff has played many oldtimers. Here are a few of the celebrities:

Barney Macauley in "Sheriff from Jarvis Section"; Frank Daniels, Lawrence Barrett, Jennie Yeamans, Denman Thompson, James A. Herne, C. A. Gardner, Oliver and Kate Byron, Mlle. Rhea in "Josephine"; Joe Ott in "The Star Gazer"; Robert McWade, Alice Oates's Opera company, under the management of E. J. R. Miles; Walker Whiteside, Fay Templeton, Della Fox, Vokes Family, Robert Mantell, Clay Clement, Laura Bigger and Burt Haverly in "A Trip to Chinatown"; George Adams, Annie Pixley, and the following minstrels: Dupree and Benedict, Cal (Happy) Wagner, Simmons and Slocum, Barley, Wilson, Primrose and West, Al. G. Fields, Haverley's, Hooley's, and Billy Kersands.

L. A. G. SHOAFF,
Manager and Proprietor of Shoaff's Opera House, Paris, Ill.

He is now running pictures every night in the week, only giving one night each week to the big high-class attractions. Mr. Weaver, who has been in Mr. Shoaff's employ for over fifteen years, is assisting.

Mr. Shoaff also owns and manages the Paris bill-posting plant in that city, which he started in 1874. He was chairman of the first meeting of the Illinois Bill-Posting Association, held in Peoria, Ill., April, 1874. He has many times billed the circus country routes all by himself, as in the early days the circus people did not carry men for that work, only billing the cities they played in.

From 1873 to 1914, Mr. Shoaff claims to be the oldest living acting manager in the State of Illinois.

MISS ODETTE TYLER has completely recovered from the accident to her kneecap, which caused her to spend several weeks at the Garfield Hospital, Washington, D. C. Miss Tyler has closed her house at Berkeley Springs and will be at her Washington home until January, when she expects to spend some time in New York.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

COLUMBUS DAY NOTICE

Owing to Columbus Day falling on Monday, Oct. 12, the issue of THE MIRROR dated Oct. 14 will be published on Thursday, Oct. 15, in New York City, one day later than usual. This will entail a corresponding delay throughout the country in the publication of THE MIRROR dated Oct. 14.

Advertisers are notified that advertising copy will be received until noon on Monday Oct. 12.

GOOD FOR MR. FROHMAN

Mr. Charles Frohman seems to have well chosen his time to bring Mr. Anthony Comstock to a realization of his responsibilities as a public censor of morals.

He has instituted suit in just resentment of the charge that he is presenting an immoral play.

We are delighted to see this manifestation of independence on the part of a theatrical producer. It is a declaration of independence, and a justified outburst of indignation, not only on behalf of himself, but every gentleman and lady connected with the stage.

Of Comstock's action and the play which Mr. Comstock pretends to find objectionable on moral grounds, the New York *Tribune* editorially says:

We long ago ceased to expect a normal point of view in the criticisms by Mr. Anthony Comstock. But it does seem a pity that he must choose for attack so delicate and charming and utterly inoffensive a romance as "The Beautiful Adventure."

The utter absurdity of the charge shows in the findings of the District Attorney's office. The play certainly cannot suffer through Mr. Comstock's blundering pruriency. What does suffer, however, is our general sense of delicacy, of romance, of beauty. The charm of "The Beautiful Adventure" is the Gallic spirit at its best—the subtlety and grace of Barrie without a trace of sentimentalism. The whole French atmosphere has been carried over without loss, and the play stands a complete delight and inspiration.

Into so much beauty and adventure rushes the inexplicable Comstock, spattering every one with his own evil thoughts. We shall try to forget them and forget him. But how can the man do so!

This is not the tribute of an exuberant press agent, but the editorial utterance of a big metropolitan newspaper.

Mr. Comstock belongs to a departed age.

There was a time when we felt shocked to see a woman in fleshings on the stage.

A change has come over the spirit of our dreams. We refuse to be shocked at a frank exhibition of nature within the limits of reasonable propriety.

It is proper to-day to discuss sociological and physiological problems which were considered indelicate in our youth. The stage has kept pace with society. It reflects the thought of the age and period. We may have grown more wicked. But we prefer to think we have grown more intelligent. In the words of Schiller:

The spirit moves with its allotted spaces,
The mind grows narrow in a narrow sphere.

Some men always stand still while all things around them move. Mr. Comstock belongs to this class.

No one had heard of the wickedness of the play. None of the critics observed it. The District Attorney's assistant reported that it was not immoral. But Comstock said it was. And now everybody will go and see for himself.

It is fine in Mr. Frohman to come out and defend his good name openly. Not that he stands in need of defense among those who know the refined character of his attractions. But there are men and women who are less well informed, and there is that not inconsiderable class of persons who will greedily believe Comstock because they believe all plays are wicked and acting is the devil's work.

"UP IN THE AIR," FIRST TIME

Fall River, Mass. (*Special*).—The James P. Lee Musical Comedy company presented at the Premier, Sept. 24-26, "Up in the Air," with James P. Lee, Homer Long, and Madeline Lee in well-played roles. Unexpectedly the company closed their season Sept. 26. The season had been most successful up to the closing night. They opened at Lowell, Mass., Sept. 28.

After a most successful season of 1,872 performances in Providence, the Fred Holman Musical Comedy company opened an engagement at the Premier Sept. 28, presenting "The Tea Party," with an exceptionally good company, headed by Edward Dowling, who scored a big hit by his excellent singing. Marion Finlay made a good impression, while the entire performance was one of merit; large attendance.

A fine bill was offered at the Savoy week Sept. 28-Oct. 3. Dolan and Lenhart, Five Musical Durands, Kramer and Howland, Melody Trio, and Henrietta Crosman in "The Unwelcome Mrs. Hatch," to S. R. O.

Excellent bills at the Academy to S. R. O., week Sept. 28-Oct. 3; a big feature act was presented by Rowland West, entitled "Between Eight and Nine." It made a hit. Phillipi Quartet, Cooper and Smith, Dr. Will Davis, Walsh and Bentley, and the "Million Dollar Mystery."

The Plaza and Palace are doing a very large business. W. F. Gen.

REPUDIATES AUTHORSHIP

Sept. 15, 1914.

Editor Dramatic Mirror:

Sir.—Philadelphia newspapers recently contained notices of a play, or dramatic sketch, produced at the Keystone Theater, Philadelphia, under the title of "Making Good," and claimed to have been written by Reginald Wright Kaufman. Mr. Kaufman writes me from the neighborhood of Rheims, France, asking that I request you to deny his authorship of this play or sketch. He did not write it, has no knowledge of it whatever and, in the premises, can conclude only that his name is being willfully used without his consent and in connection with work of which he is not the author. He will, he adds, be grateful if you will print this statement.

Very truly yours,
Ruth Kauffman.

The Cottage, Cloughton-Newlands, Cloughton-under-Scarborough, England.

SURVIVORS OF "AMERICAN COUSIN"

Editor New York Mirror:

Sir.—In your issue of Sept. 14 you say W. J. Ferguson, Kate Evans, Harry Hawk, and Jennie Gearley (Gourlay you mean) are the survivors of "The American Cousin." Jennie Gourlay who played Mary, William Wilhelm the leader of the orchestra, and Miss Trueman who played Augusta are still living.

Colonel T. Allston Brown.

Sept. 24, 1914.

[The statement was made by a correspondent, not The Mirror.]

SUMMARY OF PRODUCTIONS

The current plays in New York, Oct. 7, 1914, with dates of production or revival and number of performances to date in the metropolis:

Astor—"The Miracle Man," Sept. 21—18 times.
Belasco—"The Phantom Rival," Oct. 6.
Booth—"The Money Makers," Oct. 5—2 times.
Candler—"On Trial," Aug. 19—56 times.
Casino—"Pretty Mrs. Smith," Sept. 21—18 times.
Cohan—"It Pays to Advertise," Sept. 8—33 times.
Comedy—"Consequences," Oct. 1—6 times.
Cort—"Under Cover," Aug. 26—48 times.
Elting—"Innocence," Sept. 9—31 times.
Empire—"The Prodigal Husband," Sept. 7—34 times.
Forty-eighth Street—"The Law of the Land," Sept. 30—7 times.
Fulton—"Twin Beds," Aug. 14—62 times.
Gaiety—"Daddy Long-Legs," Sept. 28—10 times.
Hippodrome—"Wars of the World," Sept. 5—53 times.
Hudson—"The Heart of a Thief," Oct. 5—2 times.
Knickerbocker—"The Girl from Utah," Aug. 24—51 times.
Liberty—"He Comes Up Smiling," Sept. 16—23 times.
Lyceum—"The Beautiful Adventure," Sept. 5—34 times.
Manhattan Opera House—"The Story of the Rosary," Sept. 7—34 times.
Playhouse—"The Elder Son," Sept. 15—25 times.
Republic—"The High Cost of Loving," Aug. 25—50 times.
Shubert—"The Hawk," Sept. 28—10 times.
Thirty-ninth Street Theater—"The Third Party," Aug. 3—75 times.

"The Dummy," which ended its run last Saturday night after two hundred and two performances, is the last of the successes left over from last season. Other successes which continued into the new season are: "The Passing Show of 1914," 151 times; Ziegfeld's "Follies of 1914," 112 times; "A Pair of Sixes," 204 times; "Too Many Cooks," 216 times; "Kitty MacKay," 289 times; and "Potash and Perlmutter," 457 times.

New attractions which have been produced this season and which have closed are: "Miss Daisy," 29 times; "The Dragon's Claw," 8 times; "A Modern Girl," 25 times; "The Bludgeon," 8 times; "Tipping the Winner," 11 times; "Cordelia Blossom," 17 times; "The Dancing Duchess," 4 times; "What Happened at 22," 19 times; "Sylvia Runs Away," 7 times; and "Apartment 12-K," 16 times.

NEW CONDUCTOR AT CENTURY

Ernst Koch, who in Europe and Australia enjoys a wide reputation as conductor of German opera, has been engaged as Wagnerian conductor of the Century Opera company. He made his initial bow to New York audiences last night at the performance of "Lohengrin." Mr. Koch was for many years associated with the Strassburg, Essen, and Cologne opera houses in Germany.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are playing in the Routes Ahead. Letters addressed to players will be forwarded if correspondent is a subscriber, or forwarded to their private address if an ad. in The Mirror calls. No questions answered by mail.]

Interested Reader.—Charles Balsar is playing in "What is Love?" at Maxine Elliott's Theater, New York.

G. M. B.—Rowden Hall is playing in stock in Roanoke, Va. We are unable to furnish the name of the company or theater.

Mrs. Boobar, Washington, D. C.—Esther Hall is not a member of the "On Trial" company. Do not know her present whereabouts.

F. Calhoun, Brooklyn.—Do not know where M. J. Briggs is playing at present. (2) Edgar Allan Woolf is an American of Jewish parentage. (3) It is possible that we will run soon a photo of Frank Montgomery, of the Kalem Company.

Constant Reader.—Theodore Friebus is appearing in "What is Love?" at Maxine Elliott's Theater. Priscilla Knowles is in vaudeville. Last week she headlined at the Academy in "The Diamond Necklace" and "Inspiration."

Joseph C. Honsch, 1008 Wright Building, St. Louis.—Sanger and Jordan, 1430 Broadway, control the rights to "Brewster's Millions," and the American Play Company, 1451 Broadway, controls "Get-Rich-Quick Wallingford." Do not know who owns copyright for "Stover of Yale."

A Reader, Pittsburgh.—Rose Melville's theatrical career began in 1881, when she joined the Baldwin-Melville company, playing repertoire in the West. She first created the eccentric character of Sis Hopkins in a play called "Bob." In 1894, during the run of "1492" at the Garden, New York, she and her sister appeared in a specialty called "The Two Little Jays from Indiana." Her next engagement was as leading woman in "The Prodigal Father," which she played two seasons. She then joined Matthews and Bulger, appearing in their musical play, "By the Sad Sea Waves," in which she introduced her creation of Sis Hopkins. Since 1900 she has starred in a play based on this creation under the title of "Sis Hopkins." In many cities this attraction has played the leading houses. (2) Do not know in what plays Saxone Moreland has appeared.

A Subscriber.—We are unable to supply you with The Mirror review of "Excuse Me," as we do not keep any issue over a year old. We suggest that you advertise for a copy of the issue of Feb. 15, 1911, which contains this review. (2) The original cast of "The Call of the North" was as follows: Ned Trent, Robert Edeson; Galen Albret, DeWitt Jennings; Arthur Rand, Thomas McGrath; Robert Rand, Francis Byrne; Dr. Cockburn, Lawrence Eddinger; John MacDougall, David Torrence; Sandy MacTavish, Robert Peyton Carter; Achille Picard, Macey Harlam; Rev. Archibald Crane, Grant Mitchell; Me-En-Gan, Burke Clarke; Matthews, James B. Garfield; Placide, M. W. Chambers; Virginia Albret, Marjorie Wood; Mrs. Brockton, Olive Oliver; Julie Bagneau, Beatrice Prentice; Wishkobun, Helen Dahl. (3) The original cast of "Strongheart" will appear in the next issue of The Mirror.

STAGE NOTES

Charles Frohman has engaged Leslie Faber to play the part of Julian Beauclerc in "Diplomacy."

Frank Tinney has been engaged by Charles Dillingham for his revue, "Watch Your Step."

Emma Trentini, who appears under the Shubert management in a new Viennese opera, "Polen Brut," this season, has recently arrived from Italy.

Buford Hampden, the English child actor who played Tytyl in the original production of "The Blue Bird," has been engaged by Charles Frohman for "Diplomacy."

Harmon MacGregor, the American comedian, returned this week after a sojourn in London of more than sixteen months. Mr. MacGregor played throughout England, Scotland, Wales, and Ireland, and was to appear in Paris this month had the martial spirit not broken out.

ON THE RIALTO

"A Perfect Lady" is the title selected by H. B. Harris for Reginald Wolf and Channing Pollock's new play, in which Rose Stahl will star.

By a strange coincidence, "My Lady's Dress" and the new Winter Garden production, "Dancing Around," which will undoubtedly prove to be "my lady's undress," open Saturday night.

Of course, when this cruel war is over there will be war plays, but the scenes won't be in Russia. "The Siege of Przemysl" would never bring out the S. R. O. card.

When ice forms on the Broadway Board Walk, wicked Thespians as well as those who are in the true, beautiful and good class, *et al.*, will recall that old Subway song, "Watch Your Steps."

Now and then a near truth flashes out in the electric signs along the Great White Way. Strolling west from Sixth Avenue toward Broadway you read the query in the bulbs, "What Is Love?" A few steps further you read the answer, "The Third Party." (Not always, but sometimes, eh?)

Query on the Rialto in Brooklyn, "Good morning, have you written to the management of the Crescent Theater asking that the Crescent Players be reorganized?"

When Shaw's "Pygmalion" is produced at the Park Theater we will have the glorious opportunity of judging the expletive qualities of that horrible British oath, "bloody."

A proof that the war is not playing such general havoc with the theatrical interests as might be expected is shown in the number of productions which have been made this season. To date thirty-three new attractions have been offered for approval, and of this list but ten have fallen by the wayside for want of patronage.

It is curious what forms of hatred some men's minds take when they are aroused by the martial spirit. In a recent letter to the London *Daily Mail*, a hectic English army officer demands that the British public has a right to know if royalties are being paid to Oscar Straus and Jean Gilbert, the German composers respectively of "The Chocolate Soldier" and "The Cinema Star," which are now being presented on the London stage.

An avalanche of British playwrights is pouring into New York. The advance guard, composed of Sir James M. Barrie and A. E. W. Mason, threw up intrenchments three weeks ago. Since then Louis N. Parker, Henry Arthur Jones, and Hubert Henry Davies have arrived. But until G. B. S. comes the invasion cannot be said to be an overwhelming success. Now that his "Pygmalion" is to be done here by Mrs. Patrick Campbell there is a possibility of a lively encounter between the Shavian wit and the ship news reporters' persistence.

Gus Hill has established a precedent for patriotism in the profession. He has sent the following telegram to the managers of his various traveling companies now in the South: "I hereby authorise you to purchase in the name of Gus Hill one bale of cotton in each town the show is booked to appear. Let the local manager hold the cotton until the market opens, when he can sell it and I'll split the profit with him 50 x 50 per cent."

Says Mr. Hill: "My business shows no evidence of depression. My shows are all sending in a handsome profit. A great deal of the present depression might be obviated by a little more enthusiasm on the part of our business men. Let's boost our own country. Buy cotton. I'll have 108 bales when my shows have played the Southern territory."

Blanche Duffield, late prima donna in "Sari," "Baron Trenck," and the Casino Theater revivals of the Gilbert and Sullivan operas, like grand opera, says: "I don't think it is quite fair to our Italian population to discourage their efforts to educate American-born New Yorkers to grand opera by constantly disparaging their sometimes-really-worth-while hurdy-gurdy music. I really often enjoy hearing the sextette from 'Lucia' as it echoes up through the courtyard of my uptown apartment, and it is sometimes a pleasure to listen to the hurdy-gurdy version of Caruso's tenor solo from 'Tosca' or arias from 'Rigoletto.' Many of us first become acquainted with the music masters through hearing their works on the despised street organs, and to me there is no prettier sight in New York than the little girls of the East Side singing the operas in the original and dancing in their own way among the pushcarts."

The chief Rialto note of the present moment is the announcement of Acton Davies's retirement as dramatic critic of the *Tribune*. No successor has as yet been named, but there is a strong probability that Hector Turnbull, who assisted Mr. Davies, will be given the position.

Mr. Davies acquired a great reputation locally as a dramatic critic during his long association with the *Evening Sun*. He came to New York in 1887 upon his graduation from St. John's, Quebec, High School, and in 1890 joined the reportorial staff of the *Evening Sun*. He was appointed dramatic critic of the paper in 1893 and continued in that capacity up to the end of the last theatrical season. Mr. Davies succeeded Arthur Ruhl as critic of the *Tribune* this Summer upon Mr. Ruhl's departure for Mexico as war correspondent.

The report is current on Broadway that Alan Dale is to be supplanted by Charles Henry Meltzer as dramatic critic of the *American*. The report obtained circulation the morning after the "Law of the Land" opening, when the *American's* review of the play appeared under the name of Ada Patterson.

LEE SHUBERT WINS.

Question of Royalties on "A Butterfly on the Wheel" Basis of Suit

ALBANY, N. Y. (*Special to* THE MIRROR).—The Court of Appeals has decided in favor of Lee Shubert in the action of Selwyn and Company, play brokers of New York, against Lewis Waller, defendant, and Lee Shubert, defendant-appellant. The appeal is from an order of the appellate division, first department, affirming an order of Justice Lehman, at the New York special term, sustaining demurrers to defenses set up in the answer. Charles Frohman obtained the rights to produce "A Butterfly on the Wheel" from the authors, to whom he agreed to pay royalties. The contract was assigned to Waller and Shubert, who produced the play as a joint enterprise. Waller obtained a one-fourth interest from the authors in the royalties, it is alleged, without the knowledge of Shubert, and assigned it to Selwyn and Company, play brokers, for $4,000. He did not turn over the royalties, and the action was brought against him and Shubert. Shubert set up as a defense a claim to the money as belonging to the joint enterprises. The Court of Appeals reverses the order of the lower courts, with costs in all courts.

GEORGE W. HEBBLER.

NEW PRINCESS BILL.

"Cat and Cherub," "Little Face," and "Forest of Happy Dreams" Among Offerings

The new season at the Princess Theater will begin shortly with a long and varied list of one-act plays. The company remains under the direction of Holbrook Blinn.

The feature of the new bill will be a revival of Chester Fernald's "The Cat and the Cherub," which was first seen in New York Sept. 20, 1897. Mr. Blinn appeared in the original London production seventeen years ago. All of the characters are Chinese. Much is expected of "Little Face," a comedy by Roland Oliver, which deals with the prehistoric age. "The Forest of Happy Dreams," by Edgar Wallace, and Stanley Houghton's "Phipps" are included in the list. Two other plays under consideration are "Dawn," by Sir Arthur Conan Doyle, and "War and the Woman," by an unknown author.

"The Goal," a play by Henry Arthur Jones, is scheduled for production. It is a drama of London life. Mr. Blinn will play the leading role.

The company recently returned from a Summer season spent on the Pacific Coast. In San Francisco, business was so excellent that a return is contemplated next year. At Los Angeles, however, poor patronage was the rule, owing to bad theatrical conditions.

PEACE SONG HEARD AGAIN

The peace song, "Hail, Gentle Peace," the words and music of which were written by Laura Sedgwick Collins, first sung at Cooper Union, was heard again on Sunday, Oct. 4, at the West End Presbyterian Church, the Central Baptist, the "Church of the Fort," and in the evening at the Broadway Tabernacle.

PEEDE NOW A PARTNER

Well-Known Theatrical Man Becomes Vice-President of Tully and Buckland, Inc.

James G. Peede, who has been serving as general manager for Tully and Buckland, Inc., proprietors of "Omar, the Tentmaker," with Guy Bates Post, has been admitted to membership in the firm and elected to the office of vice-president. Mr. Peede will also continue his duties as general manager. Richard Walton Tully, author of "Omar, the Tentmaker," and the largest stockholder in the firm, has recently acquired the various interests held by outside capital until he now controls all the stock except that held by Wilfred Buckland and Mr. Peede.

Mr. Tully recently visited his other attraction, "The Bird of Paradise," of which he is also the leading stockholder, as well as the author, and reports that now in its fourth season, "The Bird of Paradise" is doing the biggest business it has ever known. Mr. Tully is at work upon another play for the use of Mr. Post, but owing to the continued and tremendous success of "Omar, the Tentmaker," it is unlikely that this play will be needed for two years yet, in the course of which time it is more than probable that Mr. Tully will have completed for production still another play which he has been writing.

"PYGMALION" OCT. 12

Mrs. Patrick Campbell Will Reopen Park Theater in Shaw's Latest

Mrs. Patrick Campbell will reopen the Park Theater, on Oct. 12, in "Pygmalion," under the management of the Liebler Company. "Pygmalion," George Bernard Shaw's most recent contribution to the stage, was one of the big successes of the last London season. It was produced by Sir Herbert Tree at His Majesty's Theater. Its first production in America took place, March 24, 1914, at the Irving Place Theater, with Hansi Arnstaedt as Eliza.

Mrs. Campbell and her English company will sail on the *Lusitania* next Saturday. This will be the third American tour that Mrs. Campbell will have made under the Liebler management.

GET INJUNCTION AGAINST FILM CO.

Judge Gavegan in the Supreme Court has granted an injunction to Klaw and Erlanger and Robert Hilliard against the General Film Company, enjoining the film company from using the title "A Fool There Was," for any motion pictures. Mortimer Fishel, attorney for Klaw and Erlanger and Mr. Hilliard, presented affidavits to the courts showing that the name was being used by the film company and that a photo drama was presented at the Loew theaters in New York. The suit will be further prosecuted for a money judgment, as it is claimed that Klaw and Erlanger are entitled to all moneys received by the film company for the use of the pictures, without any deduction for expenses, under a recent authority in the Federal courts.

ACTRESS ACQUITTED OF MURDER

HACKENSACK, N. J., Sept. 30.—Mrs. Alice Beaton, an actress, has been acquitted of the charge of killing her husband by the Bergen County jury. Her husband, Frederick R. Beaton, a former actor of the George M. Cohan companies and late of "The Green Beetle" and "The Blue Diamond," was found shot to death in his home in Bogota, a suburb of Hackensack.

In his address to the jury, Prosecutor Wright said that some one had shot Beaton within the house. At the time the murder is said to have taken place he claimed that Mrs. Beaton was the only one in the house.

Mrs. Beaton was formerly an actress, playing minor parts with her husband. After her trial last night Mrs. Beaton said as yet she has made no future plans and that she was undecided as to whether or not she would return to the stage.

LEASES CORRY, PA., THEATER

CORRY, PA. (*Special*).—H. Salian of Erie, Pa., a well-known theatrical man, has leased the Library Theater in this city and taken possession. His intentions are to keep the house open every night, playing vaudeville and pictures, and once or twice a week the best one-night-stand attractions obtainable. For the last few weeks carpenters and decorators have been at work upon the playhouse. A new lobby has been built, wide exits to galleries installed, and the house has been equipped with new upholstered chairs.

M. J. BERLINER.

PRINCIPALS FOR "LIFE"

William A. Brady has engaged the following as principals for his new melodramatic play, "Life," to be produced at the Manhattan Opera House: Mrs. Stuart Robson, Misses Lenore Harris, Josephine Drake, Messrs. Fraser Coulter, Dion Titheradge, John Bowers, Walter Hampden, Ralph Stuart, Effingham Pinto, Sheldon Lewis, Clarence Rockefeller, and Stuart Robson.

"TANTE" IN LONDON

Haddon Chambers's play, "Tante," has been produced in London and renamed "The Impossible Woman." Lilian McCarthy is playing the aunt, the role played in America last season by Ethel Barrymore.

The PUBLICITY MEN

Freddy Schader is now on the staff of *Variety*.

William Muller is the press representative of the new Elsmere Theater on Southern Boulevard.

Dave Wallace was back on Broadway last week, after carrying the colors for "Omar, the Tentmaker," to the Pacific Coast and the Canadian Northwest.

Loney Haskell's steam calliope ran Loney Haskell's bale of cotton a close race for publicity honors last week.

Mr. Giffen, of the Fiske offices, is touting the advance of Charles Dalton in "Kismet." Some excellent work remains to his credit in Utica.

Edwin Coombe is doing some very efficient publicity work for the Royal Alexandra Theater in Toronto. There is scarcely an agent on the road who has not benefited by Mr. Coombe's advice and general co-operation.

Frank Wilstach is ahead of the "Passing Show" on tour. Frank took this attraction because he has a penchant for Canadian apples, and it affords opportunity to collect on his advance order to Toronto.

Jacob Wilk, press representative of the World Film Corporation, was responsible for the breezy article, "Ahead of the Show," which appeared in last week's Mirror.

Dorothy Richardson, the capable young writer who so materially assisted Charles Emerson Cook when that astute gentleman was general press representative to David Belasco, is in Toronto handling the press work for Marie Tempest's American tour.

Dulcinea's friend, the W. K. Franklin P. Adams, than whom there is no paragrapher than whomer, has just completed another ascension of Mt. Parnassus. His latest book of light verse is entitled "By and Large," and is published by Doubleday and Page.

Walter Kingsley was observed the other day writing a letter of appreciation to William A. Brady, who had named him in a recent magazine article as one of the five greatest press agents in America. Walter says he has forgotten the names of the other four, adding that it is immaterial anyway.

Miss Beulah Livingstone, the Joanne D'Arc of press agents, is regularly writing reviews of plays for the New York *American*, besides attending to several other important duties to Humanity and herself. Her latest coup d'etat is the booking of Paul Swan, who opens at Hammerstein's Victoria the week of Oct. 26.

Henry B. Smith (familiarly known as "Hank"), the crap-shooting advance agent from Atlanta, will be the "Mountain Man" ahead of Nat C. Goodwin in "Never Say Die," again this season; while Charles Hunt, the youngest "boy back" in the business (only twenty-one years old), will pay salaries, etc. Both are holdovers from last year.

INDIANA PLAYWRIGHTS BUSY

Thirty-five original plays by Indiana authors have been submitted to the Little Theater Society of Indianapolis, according to a report of the play-reading committee. It was decided that because of the wide interest and enthusiasm a play should be produced this Fall. The question which of the thirty-five is to be the lucky one will be left to the judgment of Maurice Browne, of the Chicago Little Theater, who is returning from Europe, and who is expected to direct the beginning of the movement here.

NEW THEATER FOR MINNEAPOLIS

Minneapolis is to have a new playhouse, the Bainbridge. It will open Oct. 11, and it is promised that it will be one of the most beautiful and commodious theaters in the city. Mr. Bainbridge has not yet announced the opening play, but the theater will be opened with the Bainbridge Players.

Florence Stone is to head the company, and for leading man Henry Hall has been engaged. The remainder of the company will be comprised of popular and well-known players.

"MR. WU" FOR MAXINE ELLIOTT'S

"Mr. Wu," Walter Whitside's new play, will make its debut Oct. 12 at the Maxine Elliott Theater. Among those in the cast are Hollister Pratt, Cecelia Waldron, Dierdre Doyle, Frank Wapperman, and E. H. Ratcliffe.

The Liebler Company has engaged Philip Merivale for the leading role of "Pygmalion." Merivale played "Romeo" to Julia Neilson-Terry's "Juliet" at His Majesty's Theater, London.

THE FIRST NIGHTER

William Faversham and Mlle. Dorziat in "The Hawk" —"Daddy Long Legs" Makes a Hit— "Consequences," a Comedy a la Shaw—Other Openings

"THE HAWK"

A Drama of Modern French Life, by Francois de Croisset; Translated by Marie Zane Taylor. Play Adapted and Staged by Mr. Faversham. Shubert Theater, Sept. 28.

Comte George De Dasetta .... Wm. Faversham
Eric Drakon ..... Frank Losee
Marquis De Sardeloup ..... Wright Kramer
Rene De Tierrache ..... Conway Tearle
Charles Duperre ..... Herbert Delmore
Gerard Duclos ..... V. L. Granville
The Prince ..... Richard Dix
De Sasonclair ..... Harold Meltzer
Smithson ..... Wm. H. Burton
Benson ..... Herbert Belmore
Butler ..... F. J. Macourt
Footman ..... Lawrence Clifford
Valet ..... Howard Jones
Cmte. Marina De Dasetta . Mlle. Gabrielle Dorziat
Madame De Tierrache ..... Grace Henderson
Beatrice Duclos ..... Pauline Whitsen
The Baroness ..... Elise Oldham
Madame De Sasonclair ..... Mercedes De Cordoba
Guests, Misses Bertha Comma and Agnes Kemble

Act I.—Library in home of Madame De Tierrache, Rue de Rac, Paris. Act II.—Drawing-room in country home of the Duclos, at Sardeloup. Act III.—(Two months later). Sitting-room in Drakon's suite, the Ritz, Paris.

First and foremost, this bill attracted attention because Mr. William Faversham is the one who presents and acts in it, and a new French actress, Mlle. Dorziat, is seen in the same role which she originated at the Ambigu Theater, Paris, early this year. Mr. Faversham saw her in it and was conquered, to paraphrase Caesar. She is unquestionably an artist above the average, and her excellent interpretation did much to put the stamp of success on the latest Shubert presentment.

As for the play, the Parisian goddess that presides over dressmakers, now and then startles the universe with an eccentricity like the old crinoline, or in the midst of plenty reverts to the lean and hungry styles of the remote past—and gets away with it. So it is with plays. In the midst of the so-called era of "new ideas" we go back to the age of miracle and morality plays and produce "The Miracle Man." In the midst of these besetting new ideas in the drama and emancipation from the past, Mr. Faversham successfully produces "The Hawk" on the theme of the eternal triangle, when we have been told over and over again that it went out of fashion with "Camille," "Frou Frou," and "Led Astray."

And yet it is a performance of real interest, a play extremely well acted and the triangle presented from the aspect of a disciple of Henri Bernstein, who delights in strong domestic situations, soulful tears and the pathetic touch. Here is the story:

Count de Dasetta, a temperamental Hungarian in Parisian society, idolizes his wife Marina, who loves luxury and ease, but apparently is an ideal mate. To gratify her whims he plays cards for money. Young Rene de Tierrache falls in love with her, and persecutes her so persistently with his attentions that she succumbs. Young Frenchmen in love with a married woman are natural trouble makers, because they are never happy and eternally dissatisfied with their mistresses. So when he catches her helping her husband cheating at a game of cards with Eric Drakon, a rich American, he violently upbraids her and her moral turpitude, and to such good effect that she longs for a better life—a life apart from Dasetta, who cloys her with his love and is only a card sharper after all.

She quarrels with her husband and betrays her devotion to Rene, and after another violent scene between husband, wife and lover, in which the count handles his rival with great severity, Dasetta vanishes from the scene.

Ten months elapse. Marina is to get a divorce and is to marry Rene. The American, Drakon (what a name!) acts as the benevolent intermediary. In France, we are told, a woman cannot get a divorce save with the consent of the husband. But no one can find the Hungarian in order that his consent may be obtained, willing or unwilling, until Drakon at last locates him and induces him to return to Paris.

He comes to Drakon's apartments at the Ritz, where Rene is waiting and Marina is in an adjoining room. If he refuses to be divorced, Rene intends to tell Drakon that he robbed him at cards, for he must consent.

When Dasetta enters, he is no longer the light-hearted, fashionable Hungarian. He is subdued, emaciated, shabby, threadbare. His spirit is broken. Drakon offers him a lucrative place as superintendent of his Mexican rubber company, but Dasetta declines it. He is not deserving of such confidence, he says. He is a card cheat. And he makes a clean breast of how he cheated Drakon at poker, concealing nothing except his wife's share in it. This takes Rene's trump card out of his hands, whereupon he tries the influence of money. He offers Dasetta a large sum to release his wife to him, which the Hungarian also refuses. But he will not stand in their way. If Marina herself will ask him to divorce her he will consent.

Rene considers his case already won. They call in Marina and leave them alone. And this brings us to the big scene in the play, the tears and the pathos. He yields nothing of his pride; but his pitiable appearance appeals to her sympathy. When she sees the wreck he is, and he tells her it was only for her sake that he became a dishonest gambler in order that she might have what her heart craved, that he has dreamed only of her since their parting, and once stood in the corner of a house at night to see her pass with his rival, she melts. And when it comes to a decision in the vital issue, she summons Rene and Drakon and informs them in words moistened with many tears that her place is at the side of her husband, who needs her, and she will follow him to Mexico to begin life over again.

This is the moving history of the plot. The old devices worked as well as ever. We were imbued with the pity of it all and the adequacy of the poetic ending. For it is beautifully acted by Mlle. Dorziat as Marina, Mr. Faversham as the Count, Conway Tearle as Rene, and Frank Losee as Drakon.

In Mlle. Dorziat we have a new edition of Madame Simone, with her excellences and her defects, a finished display of the art of acting, embellished with many little nuances and suggestive by-plays which make up the half-tones of a portraiture, and a certain deficiency of magnetism which would all but fill out the portrait into a complete, overwhelming impression. Mlle. Dorziat has the advantage of her compatriot in point of youth, so that she has time to attain the distinction that belongs to a still higher art. The foundation she possesses. Besides, we must make allowance for the tremendous handicap of trying to appear in a strange land in a tongue evidently a hurried acquirement and not yet a complete part of her, for at times her English is decidedly unintelligible.

"DADDY LONG LEGS"

Comedy in Three Acts by Jean Webster. Direction of Henry Miller. Produced at the Gaiety Theater, Sept. 28.

Jervis Pendleton ..... Charles Waldron
James McBride ..... Charles Trowbridge
Cyrus Wykoff ..... Harry Dodd
Abner Parsons ..... Robert Watson
John Codman ..... Edward Howard Griggs
Griggs ..... H. Conway Wingfield
Walters ..... Daniel Pennell
Miss Pritchard ..... Mabel Berr
Mrs. Pendleton ..... Ethel Martin
Julia Pendleton ..... Gilda Leary
Sallie McBride ..... Cora Witherspoon
Mrs. Semple ..... Mrs. Jacques Martin
Maid ..... Edward McCauley
Carrie ..... Gladys Smith
Mrs. Lippett ..... Margaret Mayne
Nadia Kate ..... Lillian Rose
Gladiola ..... Doris Wooster
Loretta ..... Virginia Smith
Hamlo ..... Maud Irvin
Freddy Perkins ..... Dewey Smith
Judy ..... Ruth Chatterton

If the reception accorded "Daddy Long Legs" on its opening night forms any basis of judgment, one of Broadway's most cherished traditions, that of placing a low valuation on the judgment of the mysterious hinterland known as the road, has been given a severe setback. It is pleasant to see Broadway humbled occasionally. Strange as it may seem, Broadway's patronizing attitude toward artistic achievements of regions west of Jersey City can become monotonous.

All of the eulogistic reports from Chicago and way stations concerning this little play of sentiment and romance have been vindicated. It proved to be all that has been said of it. Superlatives are really quite in order. So powerful is its appeal to the heart, so refreshing is its charm, so welcome is its simplicity, that all critical analyses are unnecessary if not downright criminal. What matters it then if, in the dominance of its leading role, it resembles "Peg o' My Heart"; what if the obviousness of its denouement is at all times apparent.

Advanced cynics will continue to rant that plays like "Daddy Long Legs," with the story of Cinderella as their *raison d'etre*, belong to a primitive age. Their opinions do appear convincing if the story is not well told. Let the Cinderella tale be expressed simply and yet forcibly, however, with its pathos never sinking to bathos and its sentiment never sinking to sentimentality, and the argument is disclosed in all its sophistry.

Such is the case with "Daddy Long Legs." Its story is well told. In fact, one might almost marvel at the manner in which the interest is sustained throughout the four acts. This is undoubtedly due to the fresh treatment which Miss Webster has given the familiar tale and to the skillful stagecraft of Henry Miller. Our interest is never allowed to flag for an instant. We refuse to believe that "the world is too much with us," as we watch the little drudge who, developing into a charming personality, captivates all within her presence.

Judy is a little slavey in an orphan asylum who has remained in the institution long beyond her allotted time because of the assistance she is able to give. She is belabored continually by her task-mistress until one day, when the trustees make their monthly visit, her rebellious spirit is aroused and she makes known to them in no uncertain terms her opinion of the place and the spirit in which it is conducted. They resent her independence and plan dire punishment. Jervis Pendleton, one of the trustees, is touched by her pleading for an opportunity to rise in the world, and decides to send her to college. She does not know who her benefactor is, and his personality is shrouded in the whimsical title of Daddy Long Legs, which she has given him for the elongated shadow he makes upon the road as he departs. Next we see her installed at college, where her sweet and gentle nature and humorous observations have made her immensely popular. Of course, her benefactor visits her, with the inevitable result that he falls in love. Judy, wishing to be faithful to her Daddy Long Legs, "the only man she loves," and convinced that her lack of a family tree proves a great obstacle, refuses him. In the end, through the ministrations of a mutual friend, she is summoned to meet her lover, who is recovering from illness, and the curtain falls with her knowledge that her lover and Daddy Long Legs are one and the same.

The play serves to promote Ruth Chatterton, so pleasantly remembered in "The Rainbow," to stardom. Her attainment of stellar heights is well deserved. She brought to the role of Judy a fragile beauty, a wistful tenderness and a naturalness of method which made her characterization particularly appealing. Charles Waldron was a sympathetic Daddy Long Legs. He gave a conservative and dignified portrayal. His confession in the third act was a splendid piece of work. Mrs. Jacques Martin contributed a fine performance of a bustling, gossipy old nurse. Cora Witherspoon was a charming college girl. Mabel Hert scored as the mutual friend of Judy and her guardian, and the other members gave good accounts of themselves.

"CONSEQUENCES"

A Comedy in Three Acts, by H. F. Rubinstein. As Played by the Horniman Players in London. Staged by J. H. Benrimo. Scenery by Law Studios. Produced by Messrs Shubert, Comedy Theater, Oct. 1.

Rosalind Collins ..... Mary Servoss
Freddie Finchman ..... Leonard Mudie
Mrs. Collins ..... Winifred Harris
Mr. Collins ..... Robert Dreer
Benjamin Lipski ..... Elliott Dexter
Bernard Lipski ..... Horace Braham
Gladys Lipski ..... Paula Marinoff
Mr. Lipski ..... Gaston Mervale
Mrs. Lipski ..... Babe Raleigh

Acts I and III.—The father's morning room. Act II.—The Lipski's morning room.

This comedy skirts in an amusing way the problem of intermarriage between Gentiles and Jews without going so far as to render a judicial decision whether such intermarriage is wise or otherwise. The author has chosen an eccentric for the representative of each race. The man is a mild idiot of the Shavian type and the woman is no improvement. Both recoil from the ordeal at the last moment, not because of their religious scruples, but because of incompatibility. Since they are both decidedly freakish in their mental attitudinizing on various questions, the unwritten eugenic law, without being invoked, happily spares posterity an infliction.

Mr. Rubinstein has studied George Bernard Shaw to some purpose, and if we were not assured that another spelling of Rubinstein were not Shaw, we would feel inclined to put "Consequences" down as a Shavian product of a minor and milder order. The humor is strictly paradoxical. The craftsmanship deals in grotesque exaggerations. Benjamin Lipski is a young Jewish convert to femininism and falls in love with Rosalind Collins as they meet at female-rights and votes-for-women clubs. And Rosalind is a splenetic boyden who is femininistic without being a type of the eternal feminine. By her own final admission she is not cut out for wifehood. Both are examples of an extravagant form of mental, not physical, infatuation, subject to transient fits of enthusiasm. Hence they hyperbolize each other's attractiveness, and then in the crucial moment of the wedding recant all their professions and admit being bored by all the formalities—and informalities—of love-making before they have been united. So they separate, good luck!

The result is amusing, and to anyone with a liking for the intellectual trivialities of the drama, "Consequences" will be witnessed with interest. It has a breezy way of dealing with a heavy problem.

Its charm is characterization, and that is something the real playgoer does not too often get in the drama of situation and third-act climaxes. The fun is in the protest of the respectable Collins family against Rosalind selecting a Jew for her husband, until the discovery is made that the elder Lipski is the same respectable Lipski who profitably employs the elder Collins as his lawyer. Then there is no objection. The Lipskis object to a Gentile until Rosalind is introduced in the home and the sister discovers that she is a champion college sprinter or something otherwise sporty when they, too, reverse their attitude of hostility. And when these formidable obstacles are cleared away far more easily than the two expected, they themselves conclude that there is nothing in their marriage after all. It leaves the issue of intermarriage suspended in mid-air, but it is amusing while it lasts.

The comedy is well acted, though with some little lack of professional maturity on the part of Miss Servoss playing Rosalind. Horace Braham was very good as a pudgy young English schoolboy, acted as that species of pudgy English being is usually acted. Two of the best characterizations were those of the elder Lipski and Mrs. Lipski, by Gaston Mervale and Mrs. Raleigh, and the sister are nicely played by Miss Marinoff. Elliott Dexter as the eccentric wooer gives an excellent representation, and with so good a company all told the comedy went over the boards right merrily.

"THE LAW OF THE LAND"

Melodrama in Four Acts by George Broadhurst, from a Scenario by an Anonymous Writer. Presented at the Forty-eighth Street Theater by George Broadhurst (Inc.), Sept. 30. Scenery by the Physioc Studio.

Arthur Brockland ..... George Graham
Chetwood ..... Harry Lillford
Robert Harding ..... Charles Lane
Mrs. Harding ..... Julia Dean
Geoffrey Morton ..... Milton Sills
Dennis ..... Master Macomber
Dr. Whittridge ..... James Seeley
Burthorpe ..... Ethel Wright
Police Captain Pritchard ..... Walter Craven
Policeman Ryan ..... Thomas Gunn
Policeman Taylor ..... Harry Oldridge
Inspector Cochrane ..... George Fawcett

Act I.—Mr. Harding's study. Time—Night. Act II.—Breakfast room in the Harding home. Next morning. Act III.—Mrs. Harding's boudoir. Some minutes later than Act II. Act IV.—The same as Act I. A few minutes later than Act III. The action of the play takes place in a city in the United States.

Mr. Broadhurst's latest play is an interesting melodrama, which gains much by virtue of the emotional acting of Julia Dean, who has an enviable opportunity to display the splendid rational powers which she commands in this line of artistic endeavor. To see a natural flow of tears and a natural, well-restrained and admirably simulated exhibition of grief and terror is to be noted with something more than casual interest.

That Mr. Broadhurst knows how to score his points, develop his situations and get the best there is in his story before the public goes without saying. He does it with eminent success in "The Law of the Land," even though the appeal is only transient. Within his own definition it is an effective drama of manslaughter, justifiable infidelity (perhaps) and police investigation.

Mrs. Harding, who is married to a prominent lawyer who treats her with studied cruelty, shoots him dead when he attempts to use a horsewhip on her little nine-year-old boy in a frenzy of rage. Estranged by the continued violence to which she is subjected, she has had a liaison with Geoffrey Morton, whom she devotedly loves and of whom Harding is secretly jealous. Morton has gone abroad and become a famous engineer, carrying his secret with him. Harding has spread a report that his departure was due to a defalcation.

Years pass, and Morton returns to demand a retraction, which Harding refuses to make. Before Morton leaves, his affection for Harding's supposed little boy arouses Harding's suspicion, and when he attempts to whip the child Morton snatches the instrument of torture out of the enraged man's hands and the two face each other for a reckoning.

It is then that Mrs. Harding defiantly informs him that the child is Morton's and not his, and after Morton has gone and Harding again proceeds to lash the child, she shoots him.

The next act is interestingly developed by the accession of a simple-faced but in reality a very shrewd butler, who has taken the precaution to place the revolver in the dead man's hand, so that when the police come it is made to appear as a suicide, until accidental proof begins to connect Morton's belated visit the night before with the murder. For a while Mrs. Harding and Morton dispute as to who shall take the responsibility of the crime. Morton insists on shouldering it, and makes her choose between sacrificing him or being convicted herself, and thus ruining the future of their child; but, happily, before the good-natured police inspector Cochrane, who rejoices in the late arrival of twin boys in his family and has a soft spot in his heart, fastens the final link of guilt upon Mrs. Harding, he shows her a way out and spares her the pain and humiliation of arrest. His report to the coroner is: Accidental shooting.

Beside Miss Dean, Mr. Fawcett covered himself with glory by his characteristic portrayal of the role of the police inspector. Mr. Sills improved upon himself in an interesting characterization of Morton, and Mr. Lillford won general approval by his quaintly bland portraiture of the innocent-looking but wide-awake butler. Master Macomber was excellent as the little boy.

GERMAN THEATER OPENS

The German Irving Place Theater was opened for the season Oct. 1, with a speech by Professor Eugen Kuhnemann, of Breslau University, upon the mission of the German theater in America. His speech was as emphatic as it was impressive and patriotic, and it stirred the entire house, filled from balcony to orchestra, to rise and sing "Deutschland iber Alles."

The German players presented "Wilhelm Tell," Schiller's drama, with John Feistel as Wilhelm Tell and Heinrich Marlowe as Attinghausen. The cast also included Ernst Holsnagel, Ernst Robert, Robert Fischer, Grete Meyer, and Flora Arndt. The play was well presented before an enthusiastic audience.

Rudolf Christians will again manage the theater this year. At the present time he is abroad, but he will return soon and bring with him many new players.

NAN CAMPBELL TO WED

Engagement of Actress to William Wilson Miller Is Announced

Nan Campbell, who in about three years has had a rapid rise to the position of leading woman, has left the stage to become the bride of a lawyer widely known in New York, Mr. William Wilson Miller, senior member of the firm of Hornblower, Miller, Potter and Marie. Announcement was made last Saturday by Miss Campbell's mother, Mrs. William Arthur Campbell, of No. 200 West Fifty-eighth Street.

Mrs. Campbell and her daughter came to New York from Virginia about four years ago to enable her daughter to realise her ambition for a stage career. After a course in a dramatic school, Miss Campbell made her debut in "The Bridal Path." She subsequently played leading roles in "Marrying Money," "When Claudia Smiles," and in "Step Lively" on tour. This season she was engaged for a leading role with John Mason in "Big Jim Garrity." It is this role she has given up to become a bride.

Mr. Miller is a native of Washington, D. C., and came to this city about twenty years ago. He has known the family of his fiancée for many years. It is understood the marriage will take place in about two weeks and that the couple will go South in Mr. Miller's private car.

BROOKS AND K. AND E. SPLIT

Joseph Brooks to Offer New Productions in Houses Not Controlled by Klaw and Erlanger

Joseph Brooks has partially severed his association with Klaw and Erlanger, with whom he has been in partnership for thirty years, and is offering his new productions in houses not controlled by Klaw and Erlanger. Last Friday night he produced "Tipping the Winner" at H. H. Frazee's Longacre Theater. His forthcoming production of "My Lady's Dress" is to be made early this month at the Playhouse. Both of these attractions were originally scheduled for Klaw and Erlanger theaters.

Neither Mr. Brooks nor Klaw and Erlanger would make a statement concerning the reason for their split. It is said, however, that it was brought about by a quarrel over "Cordelia Blossom" rehearsals, for which each had different plans. Mr. Brooks is still interested in several enterprises with Klaw and Erlanger, among which are "Ben-Hur." Regarding this attraction, Klaw and Erlanger sent out the following statement: "Owing to the unsettled business conditions in Canada because of the war, the opening of the tour of 'Ben-Hur,' which was booked in that territory next month, has been postponed for a few weeks. The season will therefore open early in November."

AT OTHER HOUSES

CENTURY OPERA HOUSE.—"Lohengrin" and "La Traviata." In the former opera Morgan Kingston will sing the title-role while Bettina Freeman will be heard as Elsa. Madame Lenska, a European contralto, will make her debut as Ortrud. Louis Kreidler will sing Telramund and Henry Weldon will have the role of the King. Graham Marr and Zetta Metchik will sing the roles of the Herald and Gottfried, respectively. Ernst Koch will conduct. The Century Opera company last Tuesday presented "La Traviata." Lois Ewell and Morgan Kingston sang the title-roles. The production was enthusiastically received by a large house.

GRAND OPERA HOUSE.—"The Dummy," with Ernest Truex, Joyce Fair, Edward Ellis, Jane Oaker in the leading roles.

STANDARD.—"To-Day." Edmund Breese, Marie Wainwright, Ethel Valentine, Madame Cottrelly, Teresa Maxwell-Conover, and Bernard Reinhold are seen in the principal roles.

CRESCENT.—Thurston, the magician.

GOSSIP

I. W. Hope has engaged Mrs. Charles D. Craig to support Adele Blood in "Milady's Boudoir."

Margaret Fealy, who has not been on the stage recently, joined William Hodge in "The Road to Happiness," and is playing with that company in Boston. She is not giving up her dramatic school in Denver, but will resume teaching there again next Spring.

Manuel Quiroga, the young Spanish violinist, who will make a concert tour under the direction of the Messrs. Shubert, has sailed for this country. He will make his first appearance in New York at the Hippodrome Sunday evening, Oct. 18.

Tom Wise's sister, Adelaide Wise, and her son Tom, are living the simple and quite primitive life at La Crescenta, Cal., just a few miles from Los Angeles. The change is benefiting young Tom, who has been seriously ill for the past six months.

Dallas Anderson has been added to the cast of the Little Theater repertory company in Philadelphia. Last season he occupied a like position with the repertory company in Chicago at the Fine Arts Theater.

Einar Linden, a German tenor, has arrived in this country to join Andreas Dippel's company at the Forty-fourth Street Theater.

Albert Parker, of the "Potash and Perlmutter" company, succeeded George Anderson in the role of Lawrence Tucker in the "High Cost of Loving" at the Republic.

BROOKLYN

BROOKLYN (Special).—"Kitty MacKay" charmed patrons of the Majestic Theater Sept. 28-Oct. 3. Molly McIntyre's clever interpretation of the title-role is largely responsible for the success of this wholesome comedy. Margaret Nibloe, Ernest Hallard, Carrie Lee Stoyle, Paul Gordon, and Henry Stephenson accorded Miss McIntyre excellent support.

Julian Eltinge was given a royal welcome by patrons of the new Montauk Theater. "The Crinoline Girl" is unquestionably one of Mr. Eltinge's best vehicles. Capacity business.

"Potash and Perlmutter" was transferred to Teller's Broadway Theater for its second week's stay in Brooklyn. Abe and Mawruss are simply immense, as the genre.

"Peg-o'-My-Heart" was transferred from the Majestic to the De Kalb Theater, where it was enthusiastically received. J. Lamont Dare.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, N. J. (Special).—"Way Down East" drew capital houses at the Majestic Theater Sept. 28-Oct. 4. Cecil Spooner in "Love's Model" Oct. 5-10.

Josie Flynn and her Minstrel Maids headed a great bill at Keith's Theater Sept. 28-30 to capacity at every performance. Another winner was Hugh Herbert and company in "The Mayor of Abraham's," a screaming sketch; Charles Riely, a local favorite in songs and stories; the Four South Americans, musical act; Arthur Barat, balancer; Bissett and Scott, comedy skaters, filled in. Oct. 1-3: Alice Lloyd, Laurence and Stanley, "An Aerial Elopement," Lois and Otis Pape.

Jubilee week at the Orpheum Theater Sept. 28-Oct. 3, big bill was put on by John H. Lelch and Mabel Keith in a musical production in three scenes; those who assisted were Joyce Kelly and company in a funny sketch; "Cyno," a baffling illusion; the Bell Boy Trio, Mary Thompson, character singer; Barron and Franks, acrobatic dancers; Barry and King, singers; Hayes and West, sketch; and Johnson, strong man, made up the balance of the bill.

At the Bijou Dream, local movies, which introduce Manager "Pat" Garyn as a handshaker; well received.

The Bon Ton Theater the Monticello and all the other picture houses are crowded every night.

"Tess of the Storm Country" drew large audiences to the Gayety Theater, Hoboken, Sept. 28-Oct. 3, when the clever stock company appeared to advantage, and gave the best of satisfaction to the critical clientele. Enid May Jackson as Tess was excellent; Julian Noa as the young minister made a fine lover; Harry Balsaw is a well-trained ingenue, and Caroline Fox as Myra played a hard part in capital shape; Norman Houston as the half-witted fisherman was very good, as were Frank Kenmore as the villain, and Frank Lane and Walter Knifen in minor parts. Richard Rose's stage-management was perfect.

The Globe Trotters Burlesque company came to the Empire Theater, Hoboken, Sept. 28-Oct. 3 to big business with a fair bill. Rita Joerns, Fannie Rice, Florence Davenport, Edith Mirfield, Leo Kendall, Frank Hunter, Eddie Colling, and Madge Darrell are the principals. "The Gay New Yorkers" Oct. 5-10.

At the Hudson Theater, Union Hill, Sept. 28-Oct. 3 Belle Baker was the shining light; Paul Conchas, the strong man, also made good. Others were: Harry Tighe and Blanche Babette, Francis and Rose, Jack Kennedy and company, Diamond and Beatrice, and Pealson and Goldie.

At the Bayonne Opera House Sept. 28-30 were Corna, hypnotist; Burke and Burke, and the "Three Boy Scouts." Oct. 1-3: "Rose," a chimpanzee; the Adelphi Trio, and Julia Nash and company.

F. D. Allison and L. Leicht became managers of the Broadway Theater, Bayonne, Oct. 1, when the house opened with moving pictures. A small stock company appeared in "Divorce," four favorites were in the cast, Luella Morey, R. G. Edwards, Cecil Kohlhaus, and Walter Marshall. Business opened big.

Norman Houston returned to the stock company at the Gayety Theater, Hoboken, Sept. 28, after a week at the Playhouse, Passaic, N. J.

Cecil Spooner entertained the lady friends of the members of the Jersey City Lodge of Elks at the Majestic Theater Oct. 5. After the performance there was a supper at the Elks' Club.

Robert Edeson appeared at Keith's Theater Sept. 24-26 in his new sketch, "Apartment 427," and made a decided hit.

A theater party entertained Frank D. Lane, who plays small parts and does the scene painting for the stock company at the Gayety Theater, Hoboken, Sept. 26.

Joseph Maddick, formerly of burlesque fame, is reported very ill in Denver, Colo.

Mildred Del Monte, late of The Tango Queen's Burlesque company, is at home; she recently left the company in St. Louis, Mo.

WALTER G. SMITH.

"MY LADY'S DRESS" OPENS OCT. 10

The opening date of Joseph Brooks's production of "My Lady's Dress," at William A. Brady's Playhouse, has been fixed at Saturday evening, Oct. 10. The cast will include Mary Boland, Mary Deverell, Clarissa Selwynne, Lucy Beaumont, Viviane de Boincee, Leon Quartermain, Joseph Herbert, S. J. Warmington, Robert Vivian, Eric Snowdon and others. The play is now in its tenth month at the Royalty Theater, London. In order to permit the installation of a special proscenium in the Playhouse for this production, and to facilitate a number of full-dress rehearsals, the theater will remain closed for the next ten days, and the contemplated brief revival of "The Things That Count" with the London company will occur out of town.

EDWIN BOOTH MEMORIAL SELECTED

In the competition for the Edwin Booth Memorial, the figure decided upon is that submitted by Edwin T. Quinn. The figure, mounted upon a pedestal designed by Edwin Sherrill Dodge, portrays Mr. Booth as Hamlet. The memorial will probably be erected in Gramercy Park.

The jury included John Drew, Evert Jansen Wendell, and Messrs. Francis Wilson, Otis Skinner, J. H. Bearimo, James K. Hackett, Judge Joseph F. Daly, F. F. Mackay, William A. Mackay, Howard Kyle, Charles H. Gonung, Thomas B. Dewing, John H. Pope, Robert Reid, Richard H. Hunt, Laredo Taft, C. H. Nichaus, Albert Jaegers, E. G. Kennedy, John E. Cowdin, and Stuyvesant Fish.

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in "DADDY LONG-LEGS"

DIRECTION . . HENRY MILLER

CHARLES WALDRON

in *"DADDY LONG-LEGS"*.

PITT FOR VAUDEVILLE

Why Pittsburgh's Successful Playhouse Passed from Hand to Hand

PITTSBURGH, Oct. 5 (Special).—The mystery of the beautiful new Pitt Theater in Pittsburgh was solved last week, when it was definitely announced that Charles A. Miles, a well-known vaudeville man of Cleveland, Ohio, had secured the lease of the house for a term of twenty years. He will make it a home for popular priced vaudeville, in which line of amusement he has been successful throughout the West.

The Pitt Theater, as most readers of THE MIRROR know, was opened a year ago by William Moore Patch, formerly dramatic editor on the Pittsburgh *Dispatch*, as a high-class stock theater. It was a signal success from the start, and would probably have gone down in theatrical history as a unique venture, had not four or five directors of the company fought among themselves.

It seems that the Rev. Billy Sunday knocked the business in all Pittsburgh theaters in the head last Winter, when he held forth in the Smoky City shortly after the new year; and the Pitt was no exception to the general rule. Several of the directors got cold feet and refused to pay up the full amount of their stock subscriptions. Thereupon the president of the company applied for a receiver in order to prosecute them. It is said that Mr. Patch was bitterly opposed to this method of procedure and fought with everybody around him. Finally, at a private sale, the lease of the theater was purchased by several of his associates, and plans were made to begin a second season of stock.

A week or more ago, it was rumored in Pittsburgh that Oliver Morosco had secured the Pitt Theater. As a matter of fact, Mr. Patch had gone South to Washington, D. C., while Mr. Morosco was there superintending final rehearsals for "Pretty Mrs. Smith," to have a conference with him; and they had practically agreed to take over the proposition together. Unfortunately, Mr. Morosco was called West to Los Angeles, and the deal was left to be closed by his New York office. Evidently something "dropped," for the entire affair was called off after Mr. Morosco's representatives had gone to Pittsburgh. The lease was then turned over to C. A. Miles.

There is an old theatrical adage that no theater with a board of directors has ever been a success. Probably the Pitt Theater's end will offer further proof of this saying. Mr. Patch has not divulged his plans for the future, although it is an open secret in Pittsburgh that his associates are hard at work on plans for a new house, run along the lines of the Burbank Theater in Los Angeles and John Craig's Castle Square Theater in Boston. That such a house would pay enormously in Pittsburgh is quite likely, since Mr. Patch ran one play in his first season at the Pitt, "The Blindness of Virtue," for four consecutive weeks and to business that fluctuated between $5,500 and $6,500—a big figure for stock.

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NEWS OF STOCK PLAYS AND PLAYERS

OLD TIMERS

Remember "The Two Orphans"? And "Monte Cristo" and "Way Down East"? They are coming back to Hartford, Conn. The Poli Stock company will play them in order, in the near future. In the old D'Ennery's drama of Parisian life, Edna Hibbard will be the Louise, the blind girl, and Viola Leach, her foster-sister, Henriette, the two orphans of "The Two Orphans" cast. These roles were created in this country by Kate Clayton and Kitty Blanchard (Mrs. McKee Rankin). The role of La Frochard will be in the hands of Eugenie de Bois, a character actor of great ability, who has played the role many times and succeeded Elita Proctor Otis in the all-star cast of the revival in 1912 of this famous play.

For week Oct. 5, the Poli company are playing "Tess of the Storm Country." An early offering by the same company will be "Mrs. Temple's Telegram."

STOCK, DES MOINES

The Incomparable Princess Stock company presented "The Only Son" week Sept. 21, with Edward C. Woodruff in the lead and Miss Bainter, leading woman, as the fiancee. Mr. Woodruff deserves special mention for his clever work and was heartily received. Miss Bainter, J. Arthur Young, and Margaret Dills gave their usual admirable performances. Alice Baker and Sidney Riggs are new acquisitions to the Princess company. "Stop Thief," week Oct. 5.

ANN KAUN.

MAY STEWART COMPANY.

On the Lawn of Her Home, Traverse City, Mich., from Left to Right: Carl William Leeds, George H. Westlake, Paul Terhune, Francis M. Thompson, Jane Sylvester, Walter C. Wilson, J. E. Cline, May Stewart, Marion Evenson, Thomas Westlake.

KEITH DEBUT

Miss Ethel Gray Terry made her debut as leading woman in the Keith Stock company at Portland, Me., Sept. 23, in George Scarborough's romantic comedy-drama, "At Bay." Miss Terry inherits her dramatic talent. Her mother is Lillian Lawrence, so favorably known to New England playgoers when she was a star in the Boston Stock company. Miss Terry has followed a stage career almost from infancy. At three years of age she appeared as real juvenile star in James A. Herne's "Hearts of Oak," and at five years she was a regularly enrolled member of a Chicago stock company. As she grew to womanhood she soon became sought by many managers, both of stock and road companies, and she achieved notable success in such plays as "The Lily," "Madame X," "Girls," and scores of others. The flattering support given the Keith company in Portland determined the management to secure Miss Terry as a special compliment to the taste and loyalty of local playgoers.

"At Bay" tests the full strength of the Keith cast and gives Edward Everett Horton, Mark Kent, and Louise Albion especially strong roles, although all members of the company are well cast.

BROOKLYN STOCK NOTES

Miss Cecil Spooner's Success—Miss Leah Winslow's Engagement as Leading Woman

The return of Cecil Spooner to the Grand Opera House, Brooklyn, Sept. 28-Oct. 3, was a gala event for the patrons of that playhouse. During the special engagement of the popular Brooklyn actress the company presented Miss Spooner's latest play, "Love's Model." The new vehicle was written by Miss Spooner and Jane G. Murphy, and deals with artist life in Paris. Miss Spooner and Noel Travers portrayed the principal roles in commendable fashion. They were accorded splendid support by William Elliot, Irene Douglas, George Carleton, Minnie Stapley, Dan Bagnell, Beulah Monroe, Elsie Neimyer, Elmer Thompson, Arthur Mack, Hughie Roman, Reynold Williams, and James Sterling.

Miss Leah Winslow, who was leading woman at Keith's Crescent Theater for several seasons, has been engaged as leading woman for the Grand and will open Oct. 12.

Patrons of Payton's Lee Avenue Theater enjoyed a splendid production of "What Happened to Mary." Phyllis Gilmore was seen in the title-role. Claude Payton as John Wills and Rollo Lloyd as Captain Jegiter divided the honors. Others in the cast were William H. Gerard, May Aikens, Dagmar Lenette, Charlotte Wade Daniel, Arthur Jarrett, Joseph Sullivan, James T. Morey, and George Brown.

Carolyn Elberts scored a decided hit with East New York theatergoers in the title-role of "Alma, Where Do You Live?" last week's attraction at Keith's Gotham Theater. James Rennie, Wilmer Bentley, J. Francis Kirk, and Harlan Briggs were seen in the principal comedy roles. Fayette Perry won favor with the Boo-hoo-hoo song. Lavinia Shannon, William Amsdell, Florence Pinckney, and Lee Harvey were seen in congenial assignments.

George Alison visited Brooklyn last week and reported that he has signed as leading man with the Harry Davis Players of Pittsburgh. Mr. Alison recently closed an engagement with "Help Wanted" in Philadelphia.

James Rennie, Wilmer Bentley, and Harlan P. Briggs tendered their notice and closed with the Gotham Players Oct. 3.

Alfred Swenson, who is a big Brooklyn stock favorite, will return as leading man of Keith's Gotham Players on Oct. 12.

J. LENOY DAUG.

PORTLAND, ORE., STOCK

"Stop Thief" packed the Baker Theater at nearly every performance during week Sept. 26. Robert Gleckler and Cora Bell Bonnie took the parts of the crooks. The new company has developed smooth teamwork and has rapidly brought about the cordiality between stage and audience so essential in stock.

J. F. L.

POLI CO. IN BALTIMORE

Creditable Performance of "Madame X"—"The Witching Hour" Strikes

BALTIMORE, Sept. 28 (*Special*).—Although "Madame X" has been presented in Baltimore by a half dozen or more companies since the memorable night when Dorothy Donnelly created such a furore with her masterful delineation of the unfortunate Jacqueline, it has never been received with more enthusiasm than was evidenced last week, on the occasion of its production by the Poli company. It is to be doubted whether at any time since this organization became a factor in local theatricals have the audiences been more spontaneous in their applause or shown greater appreciation of the work of the various members of the company than was the case last week. Beginning with a Monday matinee and continuing with two performances a day, the audiences were of such proportions as would ordinarily gladden the heart of the manager of a first-class traveling organization. The company, as a whole, played well, although not as good as we had expected. Mr. Elton had the role of La Roque, and his splendid handling of this rather difficult part was easily the equal of any delineation we have yet witnessed of this character. The staging was excellent, and Mr. Max Von Mitzel deserves a good share of the praise for the success achieved in this offering.

This week Augustus Thomas's "The Witching Hour" is receiving its first production outside of a first-class house.

I. B. KERIS.

FALL RIVER BIJOU

FALL RIVER, MASS. (*Special*).—The Bijou Stock company at Fall River, Mass., presented "Shadowed" week of Sept. 28-Oct. 3, with Hooper Atchley as John Rand and Ernestine Morley in the part of Sarah Weston; both gave a fine performance of both characters, being above the average. Carroll Ashburn was very good as Richard Trent. Maude Grafton, Edytha Ketchum, W. Olathe Miller, and Frank J. Hetterick gave good support. The stage settings, painted by Henry Grabbert, were unusually attractive. The production was under the direction of Charles Glocker.

Raymond L. Bond has joined the Huntington Stock company.

Edward Dowling, leading man of the Holman Musical Stock company, gained his first experience in stock with the Barry-Burke Stock company at the Bijou in this city.

W. F. GEE.

THOMPSON-WOODS STOCK

The second season of the Thompson-Woods Stock company opened at the St. John, N. B., Opera House in "Bought and Paid For," to a large and satisfied audience. In this year's roster are Will D. Howard and Lois Howell, in leads; William H. Dimock, stage director; Florence Chapman, ingenue; Mabelle Storrs, second leads; Marion Chester, Frank McDonald, Frank H. Thomas, Ida Park, and Frank Hayes. Bills to be produced shortly are "Stop Thief," "Broadway Jones," "Officer 666," and "Ready Money."

K. C. TAPLEY.

STOCK FAILS IN PITTSBURGH

Competition, Poor Attractions and High Royalties the Chief Causes

A correspondent in Pittsburgh informs THE MIRROR that stock work in that city last season failed owing to great competition. Another reason given is that the public demanded better attractions. The correspondent adds:

"With the high royalties asked for modern plays and the constantly increasing salary charges for capable players, the question of stock successes becomes each year more hazardous. It has been amply proven that Pittsburgh can take excellent care of one good stock company, and as Mr. Davis is building a new and beautiful theater for the purpose of continuing his stock ventures, the public he has so long served in this capacity naturally looks to him to turn the trick."

BROWNELL-STORK STOCK

The Brownell-Stork Stock company is continuing the sweeping success it has made at the Lyric Theater, Buffalo, with a splendid production, begun Sept. 28, of Owen Davis's "The Family Cupboard," which is having its Buffalo, N. Y., premiere, never having been produced here in the high-priced houses.

Miss Mabel Brownell as Alice Nelson won instant favor with the audience by her sympathetic manner in which she played the role, while Clifford Stork as Kenneth Nelson scored a distinct personal triumph. John T. Dwyer as Charles Nelson and Emma Campbell as Mrs. Nelson were also well received. Mabelle Estelle as Kitty Claire and Harry B. Roche as Dick LeRoy, the vandevillian, won deserved notice for their excellent work.

The company produced Paul Armstrong's "Alias Jimmy Valentine," week Oct. 1.

DUKE.

COLONIAL STOCK ENGAGED

May Buckley and John Halliday, who for the past three Summers headed the Colonial Stock company in Cleveland, Ohio, have been engaged by Manager F. B. Johnson to head the Metropolitan Players at the Metropolitan Theater, Cleveland, Ohio, this season, opening Oct. 19 with "A Gentleman of Leisure." Miss Buckley and Mr. Halliday will be seen for the entire Winter and Spring season. Engaged to support them are Eileen Errol, second woman; Bessie E. Pringle, characters; Lenore Phelps, ingenue; Emily Lascelles, general business; Will Corbett, heavies; Charles J. Harris, characters; Harry Shutan, light comedy; Donald Gregory, juveniles; Ralph Newman, general biz; Samuel Brodsky, general business, and Aubrey Noyes, stage director.

MARKS STOCK IN ONTARIO

The Tom Marks Stock company, after a nine years' absence, did capacity business in St. Catharines, Ont., Sept. 14-19, the repertoire including "The Golden Rule," "Irish Attorney," "Girl of the Sunny South," "Peacemaker," "Hello, Bill," "Under the British Flag," "Hidden Secret," "From Rags to Riches."

POLI STOCK, NEW HAVEN

The Poli Players at the Hyperion Theater in "Secret Service," scored a pronounced hit week Sept. 30-Oct. 3. Miss Ione McGrane was seen to advantage in the role of Edith Varney, and Irving Cummings appeared as Captain Thorne. Clever work was done by Belle Cairns and Malcolm Owens. The cast as a whole was excellent. "Love Watches" is the current attraction, to be followed by "A Message from Mars." Business is good.

"The Mystic Bird" scored with the audiences at Poli's Theater, Sept. 28-Oct. 3, to capacity houses. Others on the bill were The Auto Bandit, Hally and Nobles, Madame Doria and her pets, Johnson and Dean, Lorna Doone, Belgian Art, Mallia-Bart company, Dan Burke and Wonder Girls, Chauncey Monroe company, Luciano Lucca, and Healey and Adams. "Cabiria" is the current attraction.

DANIEL W. DELANO, JR.

FORSBERG PLAYERS IN NEWARK

The Forsberg Players presented "At Bay" at the Orpheum, Newark, N. J., Sept. 28-Oct. 3. Florence Gear gave an excellent portrayal of Alice Graham. Charles Diggle scored heavily as the captain. Edward Van Sloan, who has just joined the Forsberg Players but no stranger in Newark, was most cordially received; Charles Schofield was very funny as the officer; Isadore Martin was assigned to a small role as the maid, which she gave all that was desired. Others in the cast were Earl Simmons, Mario Majeroni, Lew English and others. "Our New Minister," Oct. 5-12.

GEORGE S. APPLEGATE.

SCHENLEY STOCK CO. OPENING

The new Schenley Theater in Forbes Street, Oakland, Pittsburgh, will open its season Oct. 12, with Nance O'Neil as leading woman, and it is said she will draw the largest salary ever paid a stock lead in Pittsburgh. The leading man of the Schenley will be George Alison. Some players already engaged for the company are Alfred Hickman, Roxanne Lansing, William E. Prayer, Louis Kimball, Jessie Miller, Ernest Cossart, and W. E. Morse. Three matinees will be given each week, Mondays, Wednesdays and Saturdays.

D. J. F.

"MADAME SHERRY" OVER THE RIVER

Corse Payton headed his own stock company at the Lee Avenue Theater, Brooklyn, week Sept. 5, in "Madame Sherry." In the cast are Miss Phyllis Gilmore, Claude Payton, Arthur Jarrett, Dagmar Lenette, and Katherine Webb. A chorus (beautiful, of course) is added and the old Manhattan song, "Every Little Movement Has a Meaning All Its Own," is hilariously interpolated.

STOCK NOTES

Edna Archer Crawford has retired from the Grand Opera House Stock, Brooklyn.

James Rennie, of New York, goes to Northampton, Mass., as leading man of the new Municipal Theater of that city.

Edith McAlpin Chase has left stock and will be seen with "The Sins of the Fathers" this season.

Sam and Edna Stock company closed a successful engagement Sept. 30 at the Majestic Theater, Macon, Ga. Business was most satisfactory.

Henry Crosby, his wife and daughter Caroline, have returned to Kansas City, where Mr. Crosby recently opened with the Auditorium Stock for another season.

Miss Edna Hibbard is playing Tess in "Tess of the Storm Country" at Poli's Hartford house. The present is her sixth month with the Poli company.

Everett Butterfield, last Summer with the Columbia Stock company at Washington, will support Adele Blood in her vaudeville act, "Milady's Boudoir."

Gertrude Maitland, well known to stock patrons of Harlem, Brooklyn, and Trenton, is playing Maria Louise in the Eugenie Blair vehicle, "Napoleon and Josephine."

Miss Leah Hallack, who has been ill for the past two months, has suffered a relapse and, Sept. 29, returned to Stern's Sanitorium, West End Avenue and Seventy-seventh Street, New York.

Oliver Morosco has taken over the Pitt Theater in Pittsburgh, making it an Eastern stock house. The season opened Oct. 5 with "Cabiria" pictures. The stock engagement will follow.

The Harry Davis Stock company will open temporarily at the Oakland Playhouse, Pittsburgh, Oct. 12. It will occupy the new downtown theater as soon as the house is completed. The personnel of the company will be announced later.

The Prize Winners in "A Broadway Honeymoon" was the big bill at the Gayety in Chatalaine, by the stock company at the National Francais, Montreal, week Sept. 25. The stock company at the Scala closed its engagement Sept. 26.

Henry Hall has been engaged to play a special engagement as leading man in the new Bainbridge Playhouse, that opens in Minneapolis Oct. 11. Mr. Hall was with the Clark Brown Stock company in Hamilton, Ont., during the Summer.

CHICAGO AUDITORIUM STOCK

The Chicago Auditorium Stock company has the following attractions which will be put on during the season: "The Rainbow," "The Only Son," "The Rosary," "Over Night," "The Passing of the Third Floor Back," "Baby Mine," "The Real Thing," "Stop, Thief," "Fine Feathers," "The Country Boy," "The World and His Wife," "The Melting Pot." For week Oct. 5, "Marrying Money."

SHERMAN STOCK IN ILLINOIS

The Sherman Stock company opened at the Auditorium Theater in De Kalb, Ill., in September and continued throughout the month. The cast includes Karl L. Way, Fred G. Hubbard, Whitney Collins, Clyde G. Holmes, J. E. Flint, Walter Edwards, Rose Cameron, Blanche Epley, Ella Etheridge, and Mildred May.

The plays are selected from the best known and most popular it is possible to secure. Robert Sherman, the Chicago producer, is the owner of the company and has contributed his own services to several of the productions. All scenery is painted in Mr. Sherman's studios.

W. A. ATKINS.

"SUZI" CAST ENGAGED

In addition to Jose Collins, whom Lew Fields has engaged for the title-role in "Suzi," the new operetta from the Hungarian, others in the cast will be Connie Ediss, Robert Evitt, an English tenor; Lew Hearn, who has been at the London Hippodrome for two years; Fritzi von Busing, Melville Stewart, Alexander Clark, Arthur Lipson, Howard Benham, Betty Lee, and Doris La France, a dancer from the Winter Garden, Berlin. There will be a chorus of about forty. After a short out of town engagement the play will be seen here about Nov. 1.

KELCEY AND SHANNON FOR PRIZE PLAY

Winthrop Ames announces that Herbert Kelcey and Effie Shannon have been engaged for the leading roles in Alice Brown's prize play, "Children of Earth."

STAGE INCORPORATIONS

ALBANY, N. Y. (*Special*).—The Stage Producing Company, with principal office in New York city, having a capital of $125,000, was granted a charter by the Secretary of State this week for the purpose of engaging in a general theatrical and motion picture business. The directors are Milton W. Williams, Ethel M. Winfield, and Arthur Linn, of 148 Liberty Street, New York city. Other amusement enterprises which filed certificates of incorporation with the State the past week were:

The Royal Production Company; New York city, to give theatrical, spectacular, musical, and other stage performances. Capital, $5,000. Directors: George H. Nicolai, Howard F. Kingsley, Walter C. Jordan. 1493 Broadway, New York city.

Madison Operating Corporation; New York city, theatricals and motion pictures. Capital, $500. Directors: John J. Maloney, Phillip H. Rank, Maurice Goodman. 1564 Broadway, New York city.

Motion Picture Specialty Corporation; New York city, motion picture films, machines, etc. Capital, $10,000. Directors: Henry E. Johnson, Samuel A. Matheuson, H. A. Rishheim. 45 Rockaway Place, New York city.

Panama Amusement Company; New York city, motion picture and other amusements. Capital, $5,000. Directors: Wolf Traub, Rosie Traub, Samuel Kutlasky. 308 East Tenth Street, New York city. GEORGE W. HEARON.

BLEAK OUTLOOK IN CANADA

European War Affects Dominion Booking Agencies and House Managers

"Will Canada, as a result of the European war, suffer the greatest dearth of theatrical attractions in her history?" is the problem now confronting the Canadian booking agencies and house managers. Present and future conditions are not bright in their outlook. THE MIRROR correspondent in St. Catharines, Ont., has endeavored to keep in touch with the agencies, and learns authoritatively that, unless prevailing conditions right themselves in the very near future, road companies will be unable to exist as far as the border, and very few, if any, companies will retain their ability to negotiate the Canadian circuits. Central Ontario, like New York State, is thickly populated and the cities are closely situated, being only an hour's ride apart, which involves but the shortest jumps, "yet even this material advantage will not assist greatly," says our correspondent, Mr. Clayton E. Browne. Naturally, the farther remote stands will render the greater difficulty, in which case they may or may not be favored at all this season, at least.

"The booking services," Mr. Browne adds, "are being besieged daily with anxious inquiries regarding probabilities for the season now on, but no satisfactory advices, other than those covering the present time, can be given out. The underlying reason for it all is, company advance agents are afraid to take the chance while the war scare is on, as business even now through New York State is reported to be far worse than it is here in Canada, yet American houses cannot go farther with their vision, as companies are not surviving New York State, consequently we stand a fair chance of being isolated. Formerly all companies playing the central Canadian Circuit came in via the South, but the few that have appeared so far are being booked in through Montreal by way of New York and the Western via Chicago. The greatest suffering will be experienced through the failure of the English companies to tour the upper half of the continent, as the newly organized British-Canadian company had every indication of making good, but with it and the American-English both out of it, the situation is less than nil."

DIPPEL OPERA OPENS OCT. 19

First Production to Be "The Lilac Domino," at Forty-fourth Street Theater

Andreas Dippel will begin his season of opera comique with a production of the French opera, "The Lilac Domino," at the Forty-fourth Street Theater, on Oct. 19. "The Lilac Domino" is a new opera by Charles Cuvillier, a young French composer who is now at the front. The original book is by Emerich von Gatti and Bela Jenbach. The adaptation into English and the English lyrics are by Harry B. and Robert B. Smith.

The scenes and locale are laid at Nice during the carnival period of last Spring. A musical intermezzo characterizing life along the Riviera is a feature of the opera.

ACTORS MEET

The Catholic Actors' Guild of America, of which Emmett Corrigan is president, Jere Cohan vice-president, Arthur Colborne second vice-president, William E. Cotter secretary, and Fritz Williams treasurer, held its third council in the Hotel Astor Sept. 30. The meeting was called to vote upon plans suggested for the coming year. It was unanimously decided that a request be laid before Cardinal Farley that he designate a church for actors and that they might have a one-thirty o'clock mass Sunday mornings. It was agreed upon that should they have such a church, a solemn high mass annually for the repose of deceased members; also to hold a mission once in three years. The guild is preparing to hold a reception and entertainment in honor of His Eminence, Cardinal Farley. The reception will take place in November. Three hundred names have been enrolled for membership since the last meeting, June 8.

Among those present were Messrs. Emmett Corrigan, Jere Cohan, McSweeney, Francis X. Hope, Edward Dun, James Marlowe, W. J. Kelley, W. Hogan, Charles Angelo, Arthur Colborne, Misses Eva Condon and Edna Archer Crawford.

DRUM'S PLAY TO OPEN IN MONTREAL

I. W. Hope has completed arrangements for the opening of the starring tour of Adele Blood in "Milady's Boudoir," by J. C. Drum, at His Majesty's Theater, Montreal, beginning Monday, Oct. 19, and throughout that week.

Prominent in the supporting cast will be William Riley Hatch, Mark Smith, Henry Bergman, Edward Lynch, Everett Butterfield, Jack Keane, Mrs. Charles D. Craig, and Dallas Tyler. Miss Blood will begin her New York engagement at the Garrick Theater the last week in October.

CAST ROSE STAHL PLAY

The cast of the new play written by Rennold Wolf and Channing Pollock in which Rose Stahl is to play the leading role, includes Harry Browne, William Norton, Raymond Van Sickle, Sidney Blair, Ned Sparks, Beatrice Noyes, Cherrie Watson, Adele Adams, Isabel Goodwin, Marion Stephenson and others.

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MULDENER, LOUISE
Re-engaged. The Things That Count. W. A. Brady.

"EVIDENCE" OPENS TO-NIGHT

After a brief preliminary road tour, "Evidence" opens to-night at the Lyric Theater. The play, in a prologue and four acts, is by J. and L. de Rocher Macpherson. C. Aubrey Smith heads the cast, which includes Haidee Wright, Viva Birkett, Reginald Sheffield, Frank Gillmore, Stanley Wyndham, Fred W. Permain, Phyllis Burrington, Cecelia Radclyffe, Cyril Bidduiph, Allen Thomas, Leonard Grey, and Vivienne Whitaker.

CENTURY OPERA FOR CHICAGO

The Century Opera company, under the direction of Milton and Sargent Aborn, will play a Chicago season of six or eight weeks at the Auditorium, beginning the middle of November. The Chicago Opera company, unable to bring to this country the necessary singers, will probably disband for this season.

"CHIN-CHIN'S" PREMIERE OCT. 20

Charles Dillingham has decided to open the new Montgomery and Stone musical comedy, "Chin-Chin," on Tuesday night, Oct. 20. This date will inaugurate the regular season of the Globe Theater.

THEATRICAL MEN TO FIGHT WAR TAX

United Managers' Protective Association Protests Against Inequitable Levy—Appeals for Hearing Before Senate

Asserting that theatrical interests and all those associated with them will be affected injuriously by the proposed Federal tax of $100 annually on theaters and motion-picture houses, the United Managers' Protective Association, composed of the leading representatives of the amusement enterprises of the United States and Canada, is exerting every possible influence to stop the bill's adoption by the Senate. The measure passed the House of Representatives before the theatrical managers were fully aware of the result it would have upon their enterprises.

Recently they have become aroused, and, relegating disputes and jealousies to the background, are uniting under a common cause to have the bill either killed in the Senate or so amended that it will not be detrimental to their enterprises. Knowing that their interests interlock closely with those of the motion-picture men, they have enlisted the aid of the most prominent film manufacturers. The Board of Governors of the Association is now working in conjunction with a committee of leading picture men. This committee, composed of Adolph Zukor, P. A. Powers, F. J. Kennedy, George Kleine, Harry R. Raver, C. H. Wilson, William Selig, Jesse Lasky, Siegmund Lubin, Samuel Long, and Carl Laemmle, will later on become full members of the board.

The board of governors consists of A. L. Erlanger, Charles Frohman, David Belasco, Wm. A. Brady, Al. H. Woods, Martin Beck, Winthrop Ames, Sam. H. Harris, Marcus Loew, John Cort, E. D. Stair, Alfred E. Aarons, Oscar Hammerstein, Harry G. Sommers, Daniel Frohman, William Fox, Sargent Aborn, Charles Burnham, Joseph Hart, Oliver Moroseo, J. Stuart Blackton, Walter Vincent, Georgs H. Nicolai, Albert Weis, and Alf. Hayman. Marc Klaw is president of the association, Lee Shubert is first vice-president, E. F. Albee second vice-president, and Henry W. Savage third vice-president.

A representative of THE MIRROR called, last week, upon Ligon Johnson, general counsel of the association, in the executive offices in the New York Theater building. "We believe that this war tax of $100 on all theaters in cities of 15,000 and over will seriously injure the theatrical business," said Mr. Johnson. "This proposal of a flat levy of $100 upon all theaters in cities of 15,000 and over is not equitable to my mind. For instance, here is a town of 14,500 with a picture house seating 1,000, and, in spite of its admission price of ten, twenty, or even thirty, cents, is only required to pay a ten-dollar tax, whereas in a town of 15,000, a house charging five cents admission and seating as many will be taxed $100. Right here in New York the parallel can be brought to one's attention even closer, in the example of an East Side picture house paying the same tax as the New Amsterdam Theater.

"The classification is decidedly unfair. We do not see any occasion why the theater should be singled out as the one interest outside of pawnbrokers and stock brokers to be taxed. In taxing the theater Congress is taxing an educational institution, as Mr. Klaw so ably points out in his telegram to Senator Simmons, chairman of the Finance Committee. No levy is being made upon luxuries, such as automobiles and beverages.

"This association was formed to keep watch on all adverse legislation affecting amusement interests at large, and it includes in its membership all men connected with the amusement business. What affects the man highest up must necessarily affect the lowliest stage employe, so you can readily see that labor problems are to be encountered.

"The owners of theaters and picture houses throughout the country are rallying in great numbers and are placing great pressure upon their respective Senators. But they must keep up the work. They must write their Senator. They must urge their influential friends to do likewise. We have asked for a hearing, and we are in hopes it will be granted. If it is, we will send a committee to Washington and lay before the Senate very strong reasons why theaters should not be singled out in this manner. If they are not eliminated, we want a classification made that will be just."

A telegram which Marc Klaw sent to Senator Simmons, on behalf of the association, read:

This association represents the theater and motion picture houses throughout the United States. These are the greatest sufferers through present financial conditions. A large per cent. of houses now open are being operated at a loss, and kept only open in hope of decrease in loss that rent and fixed charges necessitates. Every house closed means making property for time being valueless, for theater buildings like schools and churches, can be used but for one purpose. The theater and pictures are educational institutions, as through them the child of to-day knows more of history, customs, and spirit of ancient times, of geography, scenery, and peoples of foreign lands, of development of science and wonders of nature than did the adult of a decade ago. Existing conditions permit no added charges, and the proposed bill would add practically an impossible burden to many theaters. Over three hundred thousand people are employed in theaters and motion picture enterprises, and the proposed bill will cause many of them to join the army of the unemployed. It is respectfully suggested that a uniform tax such as proposed on theaters generally would be most unfair under most favorable financial conditions, and so more justified than making every person pay the same income tax regardless of his income. This association respectfully asks to be heard on the bill.

Telegrams of protest have also been sent to Washington from the American Federation of Musicians and the International Alliance of Theatrical Stage Employes.

ACTORS' EQUITY ASSO'N

A. E. A. Protests Against War Tax on Theaters —Asso'n After Uniform Minimum Contracts

At the last meeting of the Council, held in the Association's rooms, Suite 608, Longacre Building, on Sept. 29, the following members were present: Mr. Francis Wilson, presiding; Messrs. Digby Bell, John Cope, Edward Connelly, Jefferson De Angelis, Howard Kyle, Grant Mitchell, Paul N. Turner, and John Westley.

New members elected:

Theodore Babcock, Reginald Carrington, Evelyn Carter Carrington, Chauncey Causland, Richard Coke, Mrs. Lottie Ford, Robert Forsyth, Franklin George, Harley Knoles, Brivala Langlois, Maude Leslie, Marie Nordstrom Dizey, Madeleine Meredith, George Relph, Hardin E. Rickman, Ray W. Ruble, Elisabeth H. Van Sell.

The Association has been queried, through Mr. Edwin Arden, in regard to matinee performances proposed for "Chicago Day," Oct. 9. Members now playing in the lakeside metropolis declare the date is not a legal holiday, and the matinees, if given, should be considered extra performances.

A committee, composed of John Cope, Digby Bell, and Grant Mitchell, has been appointed to consider the advisability of arranging for legal representatives of the Association in each city throughout the country.

A manager who contemplates engaging a company has asked if he may deposit with the Association a sum of money sufficient to guarantee two weeks' expenses of his enterprise.

The A. E. A. committee met the executive committee of the United Managers' Protective Association on Oct. 1. There was a discussion of the plan to secure a uniform minimum contract, and copies of our two weeks' notice contract were left with each manager present. There will be another meeting in a week or two, when the cardinal points of our contention will be urged for general adoption. President Marc Klaw was in the chair and President Francis Wilson was the principal speaker.

A war tax of $100 on all theaters, whether large or small, in cities of over 15,000 population, is under consideration by the United States Government. This would not only work a hardship on the smaller theaters, with a small earning capacity, but would ultimately re-act on the artist, as well as on every one connected with the theatrical profession in any way whatsoever. Protests have gone to Washington, and among them has been one from this Association. Why should there be this sweeping division of cities into two classes, above and below 15,000? If such a tax must be imposed, rather make it according to the class of the theater and its earning capacity, having in mind a more even distribution of cities, as to population, than this arbitrary division into two classes. Then, too, if *theaters* are considered in connection with such a tax, why not first of all consider other lines of business which involve more decided luxuries?

An acknowledgment of our protest has been received from U. S. Senator Simmons, chairman of Committee on Finance.

BY ORDER OF THE COUNCIL,
HAUCK MCRAE, Corresponding Secretary.
HOWARD KYLE, Recording Secretary.

"PAPA'S BOY" COMING SOON

Klaw and Erlanger announce that their next musical comedy production, "Papa's Boy," by Harry B. Smith and Ivan Caryll, which is now in rehearsal, will have its premiere shortly in Philadelphia, and after a brief engagement there will come to the New Amsterdam Theater.

WOODS'S DOLLAR THEATER

To Present John Mason in "Big Jim Garrity" at New York Theater, Oct. 19, at Popular Prices

The "dollar theater on Broadway" has finally arrived. Al. H. Woods, who has three productions on West Forty-second Street at the regular Broadway $2 prices, has taken possession of the New York Theater, now given over to motion pictures, and will open it on Oct. 19 with John Mason in "Big Jim Garrity," with $1 as the highest price. The play is a melodrama by Owen Davis and was formerly known as "Drugged" and "Cornered."

Mr. Woods believes that owing to the unusually large seating capacity of the New York Theater a dramatic production, even with the cost of a well-known star and a far from cheap supporting company, can be made profitable. In the cast with Mr. Mason will be Amelia Gardner, John Emerson, Robert McWade, John Flood, Katherine La Shelle, William Sampson, Frank Thomas and others. The scenes of the play are all laid in California, and Mr. Woods has promised an unusually elaborate production.

Whether or not other theaters in the Times Square district will follow the example of the New York, remains to be seen. The Strand Theater was built for the purpose of housing shows at the dollar scale, but it proved so successful as a picture theater that the original plans were dropped. Mr. Woods's scheme at the New York will be watched with much interest by other managers.

TO PRODUCE PEACE PLAY

Mrs. Trask's "In the Vanguard" to Be Given at Northampton

Katrina Trask's (Mrs. Spencer Trask) peace play, "In the Vanguard," is to be produced on Oct. 12, at the Municipal Theater at Northampton, Mass. This will be the first presentation of a peace play in this country and much interest in it is being shown by the various peace societies. The fact that Northampton's theater starts its third year on this date as a truly municipal theater and the only one in America lends interest to the occasion.

Bertram Harrison and Jessie Bonstelle are the directors in co-operation with the Board of Trade and a citizens' committee. The engagements already made for the company include James Rennie, Robert Homans, Robert Ames, William Pringle, Allan Hurnane, Cyril Raymond, Ralph Kline, Arthur Allen, Catherine Cameron, Leonora von Ottinger, Alice Donovan, Frances Goodrich, Dorothy Bronwen, and, for the first production, a largely augmented cast will be employed.

"THE SUB"

Marie Dressler to Appear in New Farce, Without Music, by Parker A. Hord

As announced exclusively in THE MIRROR last week, Marie Dressler is to appear in a new play by Parker A. Hord. It is a farce without music and is called "The Sub." The Shuberts, who will produce it, have engaged the following cast: Robert Ober, Bert Lytell, Sarah McVicker, Albert Reed, Julia Blank, Cariya Harris, Laura Vaughn, and Jack Doherty.

BARRIE SEES MAUDE ADAMS ACT

Though Maude Adams has appeared in the leading roles of Sir James M. Barrie's "Little Minister," "Quality Street," "Peter Pan," "What Every Woman Knows," and "The Legend of Leonora," last Monday night was the first time that famous playwright has ever seen her act. Miss Adams opened her season Monday night at Atlantic City in "The Legend of Leonora."

"PINAFORE" FOR THE ROAD

The production of "Pinafore" which was seen at the Hippodrome last Spring, with Harrison Brockbank as Sir Joseph Porter, Albert Hart as Dick Deadeye, and Josephine Jacoby as Little Buttercup, will shortly go on tour.

"HEART OF PADDY-WHACK"

Chauncey Olcott's new play, "The Heart of Paddy-Whack," opened in Baltimore on Monday evening. The play was carefully rehearsed in New York under the direction of Henry Miller. "Paddy-Whack" is a nickname bestowed upon the hero by his attractive ward when she was a child. Mr. Olcott sings several new songs.

STOCK AT YONKERS, N. Y.

THE MIRROR is informed that the Warburton Stock company will open very soon in Yonkers, N. Y., in "Get-Rich-Quick Wallingford," with Mr. Joseph Gillow in the principal character. Other members of the company have not been announced.

HOTEL GOODFELLOW

When visiting Atlantic City, whether for a professional engagement, or for health or pleasure, the doors of the Hotel Goodfellow are always open, and you will find there many of your friends in the profession. The Hotel Goodfellow is open all the year, and offers special rates to members of the theatrical profession. This hotel is located at the foot of Maryland Avenue, in the heart of the theater district. Mr. Charles J. Goodfellow is the owner and proprietor, and was for many years engaged in theatrical and amusement work. For fourteen years he was connected with the Chestnut Street Opera House in Philadelphia, and during nine years of this time was in the box-office. From 1901 to 1903 Mr. Goodfellow was secretary of the Philadelphia Athletic Baseball Team.

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PHILADELPHIA

"Chin-Chin," by Montgomery and Stone, Tickles the Quaker City—Other Bills

PHILADELPHIA (*Special*).—"The Passing Show of 1914" began its local engagement to a packed house at the Lyric Oct. 5. It being the first production ever at this Shubert playhouse this season.

At the Adelphia Grace George appears in a new play, "The Truth," staged and presented under the able management of Winthrop Ames.

At the Stanley where notable features films have been shown all season, Bertha Kalich appears in motion pictures in "Maria of the Lowlands."

Fred A. Stone has done many original and grotesque stunts in his varied career on the stage, but never in his long career has he done a more amusing thing than his burlesque of a bareback rider in "Chin-Chin," the new musical show in which he and his co-star, Montgomery, are appearing at the Forrest. This performance, staged with picturesque Oriental scenery, a large number of pretty girls gorgeously costumed, together with Montgomery and Stone's inimitable horseplay, is one of the best shows that has been seen here for several seasons, and a musical play which is filled with wholesome humor. As usual, the two stars make their appearance from inanimate objects, but have substituted Chinese idols for their customary scarecrows. In the cast Charles T. Aldrich made an exceedingly splendid impression and his specialties were good. The singing is excellent and Ballo Story and Helen Falconer took leading honors in this regard. But one genuine criticism of the play can really be made, and that is that it contains too many good points and some of the features will have to be eliminated so that the show can close at a decent hour. It was close to midnight when the curtain went down opening night.

Miss Margaret Anglin, who has not been seen here for two seasons, when she last played in "Green Stockings," opened at the Broad in Oscar Wilde's "Lady Windermere's Fan." It was thoroughly enjoyed by the large audience at the Broad.

"Nearly Married" at the Garrick, is playing a return engagement, starring Bruce McRae, and business at the Garrick shows that Philadelphians have not lost their taste for light farce.

"Pilate's Daughter" is appealing to many religiously inclined at the Chestnut Street Opera House and reveals the story of the rose thrown at the feet of Christ while in the hands of persecutors.

Down at the Walnut last week "Bringing Up Father," dramatized from the newspaper comics, was the bill, and little Jeannie Mead, years ago well known as a jockey, is a welcome member of the cast and was warmly greeted by his Philadelphia friends. This week's attraction at the Walnut is "The Bound Up."

A big dinner was given evening of Oct. 2 to the movie film makers at the Bellevue-Stratford by Stanley V. Mastbaum, the directing head of the Stanley Company, which controls a large chain of motion picture theaters and books films for many others. It was in honor of Carl H. Pearce, of the Paramount Company, and many well known in the feature motion picture industry were there, including Adolph Zukor, Siegmund Lubin, Lewis Breitinger, State Censor for Pennsylvania, and many others.

H. T. Craven, who left this city some months ago for a two years' stay in Paris, has returned to town. Now, instead of criticising the shows he is criticising the treatment he received, for it is understood that his return was predicated by the banks in Paris refusing to honor his drafts. Mr. Craven's plans for the future have not been disclosed.

Valeska Suratt replaced the Castles as the headliner at Keith's in her new act and drew big houses.

Mr. H. Ider Payne has arrived to assume direction of the Little Theater here. A programme of fifteen new American and Continental plays has been arranged. The season opens Oct. 19. The people engaged so far are Jas Maclaren, Ida Hamilton, Whitford Kane, Hilda Englund, Wallis Clark, Marguerite Herts, and F. W. Gibson.

J. SOLIS-COHEN, Jr.

WASHINGTON

Substantial Success of "The Debutante" at the National Capital—Other Attractions

WASHINGTON, D. C. (*Special*).—Hazel Dawn, the new musical comedy star under the management of John C. Fisher, in "The Debutante," the joint work in book and lyrics of Harry B. Smith and Robert B. Smith, and musical score by Victor Herbert, who led the orchestra on the opening night, was a substantial success in the first big city engagement here during the past week at the National Theater. Hazel Dawn was the "spotlight" and center of attention in a big melodious and picturesque surrounding in a production elaborate in preparation, finely constructed, with a large and attractive beauty chorus. The current week's National Theater offering is Frances Starr in "The Secret," which supplants last week's announcement of Lee Dillingham's "The Phantom Rival."

The opening of the regular Poli and Winter season at the Columbia Theater during the past week with "The Rule of Three," a farce-comedy of decided laughable construction. Katherine Grey, remembered as a star in first productions at the Columbia Theater, achieved marked success. The company assisting was admirable. The premier of "Birds of Prey" follows.

At the Belasco Theater a perpetual laughing bit of the past week that convulsed large audiences was "A Pair of Sixes," so artistically portrayed in the amusing lines, scenes and complications by Ralph Herz, Hale Hamilton, Frits Williams, Myrtle Tannehill, Elizabeth Nelson, Agnes Mare, Robert Smiley, John Merritt, and Maude Eburne. The last named is one of the most delightfully amusing character portrayals of class as Coddles, an English maid-of-all-work, achieved a genuine personal triumph. The revival of "The Ham Tree," under John Cort's managerial direction, again presents McIntyre and Heath as the present week's attraction.

The Poli Stock at Poli's during the past week gave a splendid production of "The Seven Sisters," with Carl Brinkert and Jane Morgan scoring strongly respectively as Lieutenant Horsey and Mici, with the company admirably placed in support. "The House Next Door" is the current week's offering.

A big bill at Keith's for the current week presents Emile Ford and the seven little Fords, Dunbar's Nine White Hussars, or "The Living Band"; Jane Connolly and company, Emily Darrell and Charley Conway in "Behind the Scenes," Hazel Cox Weber and Canfield, the Watson Sisters, Bijeou, Maxine Brothers and "Bobby." Previous to the Chicago engagement of "The Better Way" decided changes will be made in the second scene of the third act.

Walter Damrosch and the New York Symphony Orchestra is announced for a series of three concerts at the Columbia Theater with a brilliant array of solo artists in the several programmes, including Efrem Zimbalist, violinist, Oct. 27; Maggie Teyte, prima donna soprano, Jan. 12, and Josef Hofmann, pianist, Feb. 24.

The Gayety Theater's present week's attraction is "The Rosoland Girls," under the direction of James E. Cooper, in a new and laughable burlesque, "A Mix-Up in Rome," which is amusingly presented by Solly Ward and Lillian Fitzgerald in the prominent parts, ably assisted by Eddie Schwartz, Ed. Markey, Clyde Noel, Jeane Hamon, Daisy Davenport, and Leslie Carter. The book of this burlesque, which is entirely new this season, is from the pens of Blutch Cooper and Tom McRae, with lyrics by Billy K. Wells.

JOHN T. WARDE.

BOSTON

Grand Opera, French and Italian, Until End of Year—Thomas's New Play

BOSTON, Oct. 6 (*Special*).—Last night there began, at the Boston Theater, the only season of grand opera that Boston is likely to see this year, for it can be said on good authority that all the rumors that have been going about of a possible opening of the Boston Opera House, for opera at least, are without foundation. The impresario of the new undertaking at the Boston is W. H. Leahy, who this year has made his way, with considerable success, into the managerial field here by means of his Majestic Players and the revival of the "star-stock" system of other days. The season will last through December; the repertory will be from the standard Italian and French operas; the principals are drawn from the secondary ranks of the Opera House, reinforced by singers who are better known in Mexico, South America, and Italy than in America, and by some native singers, such as Blanche Hamilton Fox and Alice Gentle; the ballet, orchestra, and chorus are largely from the Opera House; and the scale of prices will be from $2.50 to 50 cents. Mr. Leahy's most promising announcement is of the engagement for several performances of Madame D'Alvarez, who won a genuine success at the opera last year.

As for the Opera House itself, the more or less facetious suggestion of the Transcript's editorial paragrapher that the house be used for the movies is actually to be fulfilled. An announcement will probably be made shortly of an elaborate picture-and-vaudeville show to replace temporarily the efforts of Henry Russell.

While on the Opera House, it may be said that Joseph Urban is now busy there designing and building the settings for Edward Sheldon's "Garden of Paradise."

A new and curious play by A. E. Thomas and Clayton Hamilton, "Wanted, $20,000," was produced by Cohan and Harris last night at the Plymouth. In the cast are Ernest Glendinning, Forrest Robinson, William Courtleigh, Richard Sterling, Fred Wright, Jr., Raymond Kelly, Hazel Lowrey, Frances Wright, and Isabel Garrison.

"Potash and Perlmutter," with the company that has been playing in Brooklyn (a new one), came to the Tremont last night, and "The Whirl of the World" brought the expected Autumn touch to the Bowdoin.

Other bills: Cort, "Peg o' My Heart"; Hollis, John Mason in "Drugged"; Colonial, "The Follies"; Majestic, "The Trap"; Willow, Will Hodge in "The Road to Happiness"; Castle Square, the Craig Players in "Widow by Proxy."

John Mason and "Drugged" are drawing well at the Hollis Street. Praise is heard on every side of the acting of the supporting company.

John Pettrod, formerly of the Majestic, has been visiting Boston. He is in charge of the road company playing "Under Cover" in New England.

"Pilate's Daughter," the religious drama that originated at the Mission Church in Roxbury, is now on the professional stage and on its second tour.

Ida Vernon, of "The Road to Happiness," will soon celebrate her seventy-first birthday and the fifty-seventh anniversary of her first appearance, which was at the Boston.

Boston's first photoplay producing company has just been organized. It is the Holland Film Company, two of the officers of which are Holland and Frederick H. Hatton, who were with the British A. A. Film Company of London. Maude Fealy is to be the leading woman.

"Cabiria," is being shown, with much success, at Tremont Temple.

The New Arc Theater Society will conduct a meeting in its endeavor to interest officers of the interests of a municipal playhouse in Faneuil Hall next Monday.

FOSTER ICKE.

POUGHKEEPSIE, N. Y.

POUGHKEEPSIE, N. Y. (*Special*).—At the Collingwood Opera House Sept. 28 vaudeville and three reels of moving pictures; business good. Sept. 29, "The Fire Fly," featuring Trixie Friganza and Burton Lenbarr; audience large and pleased. Sept. 30-Oct. 2, "Cabiria"; fair business. Tuesday, "The Roosevelt in South America," followed by one night.

A. EDWARD WALKER.

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FRITZI SCHEFF in Pretty Mrs. Smith
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A melodrama of love, mystery and thrills.
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DAVID BELASCO presents
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In a new play in 3 acts
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Adapted from the German by Frank Mandel.

ELTINGE 42d Street, West of Broadway. Evgs. 8:30. Mats., Wednesday and Saturday, 2:30.
A. H. WOODS presents an Original Play in a Prologue, Four Acts and an Epilogue
INNOCENT By George Broadhurst
With **PAULINE FREDERICK**

LIBERTY W. 42d St. Evgs. 8:15. Mats., Wednesday & Saturday, 2:15.
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In a Motor Comedy in 4 Cylinders entitled
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A new comedy by Jean Webster.
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MEYER'S MAKE-UP

CHICAGO

Vaudeville Offers the Only New Amusements in the Second City

CHICAGO, Oct. 5 (*Special*).—The only changes in attractions at the downtown theaters this week take place in vaudeville houses. The other downtown houses offering patrons the same plays.

One of the most popular holdover attractions is housed at the Garrick. "Peg o' My Heart" peopled with a notable cast of fine players. Miss Peggy O'Neil has built up a wonderful following in a brief space of time. Henry Stanford, playing opposite this gifted beauty, shares equally in the honors of the performance. Mr. Stanford stands almost alone to-day as one of the few English-Americanized actors transplanted to our shores with a keen appreciation of humor, and the knack of getting his finer points over without stress or undue mimicry.

"The Yellow Ticket" at Powers Theater affords Miss Florence Reed and Edwin Arden unusual opportunities for expressing their individual talents to a marked degree. In this almost uncanny drab exposure of Russian life Miss Reed is doing the finest work of her career.

"To-Day," the Broadhurst-Schomer drama of contemporary life, has met with considerable success, and much favorable criticism since its advent at the Princess Theater two weeks ago.

Sam Bernard at the Illinois is in the third and last week of his present engagement in "The Belle of Bond Street."

"Potash and Perlmutter" affording employment for Barney Bernard, Alexander Carr, and numerous others at the Olympic Theater revels on with no end in sight. It is one of the most talked of offerings in town, and Abe and Mawruss are rapidly becoming justly famous.

"A Pair of Sixes," the biggest laughing hit of the season, continues at the Cort Theater to every one's satisfaction. Frank McIntyre, May Vokes, and others help in the mirth.

Henry B. Warner appearing in "Under Cover" at the Grand Opera House furnishes thrills galore in Roi Cooper's fascinating play of love and intrigue.

"One Girl in a Million" at the La Salle Opera House has caught on tremendously with its spicy repartee, good singing and dancing, and a bevy of ambitious beauties who are neither afraid of the local Board of Censorship or hard work.

"Joseph and His Brethren," at the Auditorium, is a delight to the eye, and a throb to the soul of the best preserved spirit of well-regulated melodrama. It is a vast and marvelous spectacle sumptuously done, beautifully acted, and headed by artists of international prominence. (Signed) L. COX.

CLEVELAND, O.

CLEVELAND, OHIO (*Special*).—Raymond Hitchcock in "The Beauty Shop" Sept. 29-Oct. 5, played to large-sized audiences at the Opera House.

"When Dreams Come True," Joseph Santley's, held the boards at the Colonial Sept. 25-Oct. 3. It was well staged, has a good singing chorus; the dancing was excellent.

Keith's Hippodrome Vaudeville Sept. 28-Oct. 3. Blanche Ring in a sketch was splendid, and sang some clever new songs. The Kramers were very good; Julia Curt received much applause; James McCormack and Eleanor Irving in a sketch, "Between Decks," were fair; Werner-Amoros company were clever; Brooks and Bowen, dark face, made a big hit; the Volentesers in a singing novelty were excellent; Hartman and Varady, society dancers, good.

The Cleveland Grand Opera season, with the San Carlo Grand Opera company, at the Metropolitan Theater Oct. 5-17.

Frank Joyce and Dorothy West were the headliners at the Miles Vaudeville Theater Sept. 28-Oct. 3. Dollie D'Aimery has a delightful soprano voice; the Melnotte Twins scored heavily. Fred Dupres got many laughs.

The Holden Players at the Cleveland Theater presented "The Man from Mexico" Sept. 28-Oct. 3 to large audiences.

The Morton Musical Comedy and Opera company closed here after the final performance Oct. 3. Week of Sept. 28-Oct. 3 "The Girl in the Clouds." The company has had a very successful season in Cleveland.

At the Priscilla Theater, Sept. 28-Oct. 3, an ordinary bill and poor business.

"Excuse Me" at the Prospect Sept. 28-Oct. 3 to capacity business.

"Bowery Burlesquers," at the Star Burlesque Theater Sept. 28-Oct. 3, was a first-class production; the chorus was handsomely gowned; Mabelle Morgan made a distinct hit.

At the Empire "The Monte Carlo Girls" opened to large audiences Sept. 28-Oct. 3, and scored a big success; Harry Welsh and the Big Four Quartette shared the honors; a number of Cleveland girls were in the chorus and received a grand reception.

The Gordon Square Vaudeville had a very competent bill week of Sept. 28-Oct. 3, which big audiences enjoyed.

Miss Lila Robeson will sing at the Old Stone Church until the middle of October, when she will return to New York for the coming season as a member of the cast of the Metropolitan Opera company.

The Mendelssohn Club, of this city, will give two concerts this season on Dec. 8 and April 15 at the B. of L. E. auditorium. Fred C. Albers, formerly 'cellist of the Metropolitan Opera company of New York, has been engaged to take the same position with the Euclid Opera House orchestra for the season.

"The Pajama Girls," burlesque show, closed at the Empire house Sept. 26.

Miss Edith Blanche Bullock, daughter of Sam Bullock, owner of a number of movie theaters here, eloped with and was married to Harland Hainden, secretary and treasurer of the Operators' Union on Sept. 22.

At the Prospect Theater "The Rosary" Oct. 5, Norman Hackett in "The Typhoon" Oct. 12.

Attractions week of Oct. 5: Colonial: Mr. McLaughlin in "Experience"; Opera House, Charlotte Walker in "The Better Way." Best seats will sell at only $1 hereafter.

Keith's Hippodrome: "The Hollanders," Charlie Grapewin and Anna Chance, and others.

Metropolitan: The San Carlo Grand Opera company. The Miles Vaudeville: James Grady in sketch, "The Toll Bridge."

Prospect Theater: "The Rosary." Cleveland Theater: The Holden Players Oct. 5 in "Darkest Russia." Empire (burlesque): Burt McPhail in "The Passing Review of 1914."

Archie Bell has recently accepted the position of dramatic critic for the Cleveland *Leader*. Mr. Bell was formerly on the Cleveland *Plain Dealer*. Mr. Charles Henderson now occupies the position on the *Plain Dealer*, vacated by Archie Bell.

H. A. SINCLAIRE.

CINCINNATI

CINCINNATI (*Special*).—George Evans and his "Honey Boy Minstrels" usually open the Grand every season as regularly as Labor Day appears on the calendar, and the rule was not broken this season, except that the opening was three weeks later, Mr. Evans brought a good organization to town, and enjoyed good business. "Adele" followed for week of Oct. 5, with Peggy Wood in the title-role.

At the Lyric "Help Wanted," with Henry Kolker featured, and Grace Valentine for lead, played to a good week, opening Sept. 27. Mr. Kolker is very popular here, and the play was well received by the press. Frankiyn Underwood, Frances Slosson, Charles Ruggles, and Allen Patch also scored hits. Guy Bates Post in "Omar, the Tentmaker," followed week of Oct. 4.

At Keith's the bill for week of Sept. 27 was headed by Mlle. Dorée's Imperial Opera company, including twenty splendid voices; Fred Ardath and company in his rural farce, "Hiram," assisted by numerous live stock and a couple of comedy roosters, and Edwin Stevens and Tina Marshall in "Two Old Men and the Devil."

Loew's Empress is keeping up its record with good vaudeville. "A Bower of Melody," a big musical act, headed the bill week of Sept. 27.

"Little Lost Sister" played to good business, especially matinees, at the Walnut Sept. 27 for a week. Cecelia Jacques headed the company. Han Ward and Lucy Daly bring their new musical show, "A Fool—His Money and a Girl," week of Oct. 4.

"The Moulin Rouge Girls," with Harry Fields, were at the Olympic week of Sept. 27, followed by "Follies of Pleasure," and at the Gayety Ben Welch's big show drew big week of Sept. 27. "Bowery Burlesquers" followed.

Henry Kolker gives a lecture afternoon of Oct. 7 on "The Art of Acting and the Stage as a Profession," before the dramatic classes of the Cincinnati College of Music.

An early booking at the Grand is Eva Tanguay in her new musical show, called "Miss Tobasco."

In the picture field the more important film seen during the week was William A. Brady's five-real version of "The Dollar Mark," featuring Robert Warwick, for three days.

JOHN ERNSTEAD PICCOLA, Jr.

PITTSBURGH

PITTSBURGH (*Special*).—Walker Whiteside appeared at the Alvin week of Sept. 28 in a new play, "Mr. Wu," an Anglo-Chinese play in three acts and two tableaux, written by Harry M. Vernon and Harold Owen. The entire action takes place in China, in and near the city of Hong Kong. The title-role is in the hands of Mr. Whiteside, and his acting of the mandarin was one of the best portrayals ever seen here. Dierdre Doyle as Mrs. Gregory gave splendid support to the star, as did also June Keith, E. J. Ratcliffe, Frank Wapperman, and Arda La Croix. The production was elaborately mounted, especially the third act, room in Mr. Wu's house.

"The Only Girl" followed.

The Lyceum had Norman Hackett in "The Typhoon" Sept. 28-Oct. 3, and drew largely. Mr. Hackett is a great favorite in Pittsburgh. In the difficult role of Toberame he proved an able and praiseworthy successor to Mr. Whiteside. Eleanor Miller, Lois Crandall, Andrew Strong, Maurice Schonfeld, Edwin Vail, R. H. Turner, together with others, made up a very strong cast. "John Bunny" and his company followed.

"Adele" proved popular at the Nixon Sept. 28-Oct. 3. Peggy Wood as Adele received first honors. Prominent in the cast were Fred Frear, George Caine, Fred Waelder, and Wilmuth Merkyl. "Queen of the Movies" followed.

Henrietta Crossman and company was the headliner of a good bill of vaudeville at the Grand. Cecelia Wright proved the "big hit."

"The Mischief Makers" attracted good houses at the Academy Sept. 28-Oct. 3 with the added attraction. "The Girl in the Mail."

The Fay Foster company was the bill at the Victoria, with Toots Paka and her Hawaiians as the added attraction. Pat White headed the burlesque at the Gayety Sept. 28-Oct. 3; the Dreamland Burlesquers followed.

D. JAY FACKINER.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—"The Trail of the Lonesome Pine" opened at the Columbia week of Sept. 27 to a very large house. Isabelle Lowe portrayed June and John Davidson that of John Hale.

The Alcazar gave "The Littlest Rebel" Sept. 28 to a filled house. Little Ruth Ormsby was especially engaged for the title-role.

The Cort had "A Pair of Sixes" week of Sept. 27. Oscar Figman was the star comedian. Josie Intropidi and Herbert Cortbell played close up. A good house was pleased.

Kolb and Dill are now in their fifth week at the Gaiety; Oct. 4 they will stage "The Rolicking Girl."

At the Orpheum still Stan Stanley, Rolfietta and his Horses, Wilbur Mack and Nella Walker, "The Last of the Quakers," "Iesed," and Six American Dancers and Harry Tsuda.

The Empress gave "The Five Diving Nymphs," Aveling and Albert, Swan, Laurie and Allison. Pantages offered Silver, Nye, Night Hawks, Dave Quinlan and Vic Richards, Palfrey, Barton and Brown, and Parker and Butler. The Wigwam presented Monte Carter and Dancing Chicks.

Julia Deane's "Her Own Money" will be given at the Alcazar by Alice Fleming and Ralph Kellard.

The Pacific Coast company which will play "The Yellow Jacket," includes Paul McAllister, W. L. Abbington, E. E. Mawson, E. Carrington, Arthur Maitland, Dorothy Wills, and Josephine Victor.

A. T. BARNETT.

MONTREAL

MONTREAL (*Special*).—May Robson a big favorite here, opened at His Majesty's Sept. 28 in her new play, "Martha-by-the-Day," she is supported by a very capable company, notably good work being done by Lotta Frances Clark as "Ma" Slawson. "My Lady Luxury" Oct. 5-10.

The Princess had Norman Hackett in "The Typhoon" Sept. 28-Oct. 3, and drew largely. Mr. Hackett is a great favorite in Pittsburgh. In the difficult role of Toberame he proved an able and praiseworthy successor to Mr. Whiteside. Eleanor Miller, Lois Crandall, Andrew Strong, Maurice Schonfeld, Edwin Vail, R. H. Turner, together with others, made up a very strong cast. "John Bunny" and his company followed.

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The San Carlo Opera company opened at the Princess Sept. 28 in "Lucia di Lammermoor" to good business. The company acquitted itself acceptably. An extensive repertoire followed, including the popular favorites, "Traviata," "Carmen," "Cavalleria," etc. "Peg o' My Heart" Oct. 5-10.

Madame Yorska, who created such a favorable impression here last season playing in French in the headliner at the Orpheum, now playing in English in a strong one-act piece, written around the war, entitled "The Spy"; she is supported by Jose Rubio; the play is by Maurice M. Hoy, formerly of the Montreal *Star*.

The amusing comedy, "Mon Ami Teddy," is the bill at the National.

"The College Girls" give a good show at the Gayety. Abe Reynolds, Florence Mills, and Mollie Wood Stanford all do good work. War does not seem to have affected the business of the movie and smaller vaudeville houses.

W. A. TREMAYNE.

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KANSAS CITY, MO.

KANSAS CITY, Mo. (*Special*).—The Shubert had "The Bird of Paradise" for week of Sept. 27-Oct. 3 to good business in spite of the fact that this was its third visit in as many years. The presenting company and the play as whole are quite up to former standards. Lenora Ulrich and William Desmond were cast in the leading parts and scored heavily. Sam Bernard in "The Belle of Bond Street" Oct. 4-10.

The offering at the Grand week of Sept. 27 was a dramatization of "One Day," the Elinor Glyn novel. The play was well presented; the audiences seemed well pleased. Victor Sutherland and Fay Quaick carried the principal roles satisfactorily. Fiske O'Hara Oct. 4-10.

The Auditorium Stock put on "Marrying Money" week of Sept. 27-Oct. 3, playing to good business. Ann O'Day and Harry Hollingsworth, the two leads, were well cast. Clay Clement, Jr., was also especially clever as the count, while E. J. Blunkall pleased as the German landlord. Others also found favor as usual. "The Rainbow" Oct. 4-10.

Liane Carrera danced herself into immediate favor at the Orpheum Sept. 27-Oct. 3, where she was a headliner of a good bill. Biz audiences were in attendance.

Harry Hastings's Big Show was the offering at the Gayety Sept. 27, and following week opening to two large Sunday audiences. Dan Coleman and Eileen Sheridan were featured in the production.

Sam Rice and his Daffodils Burlesquers held the boards at the Century Sept. 27-Oct. 3, playing to the usual business. Kuloka, a dancer, was an extra attraction that pleased. "Orientals" Oct. 4-10.

Fred Webster and his Six Maids and Maids held the place of honor on the Globe bill Sept. 27-Oct. 3, scoring heavily, as did other acts.

D. KENNY CAMPBELL.

OMAHA

OMAHA, NEB. (*Special*).—In the absence of a desirable high-priced dramatic offering, the managers of the Brandeis Theater put on moving pictures of "The Sea Wolf," by Jack London, Sept. 27-Oct. 3. The advance sale for George Arliss Oct. 4-5 was most encouraging. "The Rise of Jennie Cushing" Oct. 6-7. "The Garden of Allah" Oct. 8-10. Fiske O'Hara Oct. 11-14. "Seven Keys to Baldpate" Oct. 15-17. "Poor Little Rich Girl" Oct. 18-20.

"Neptune's Garden of Living Statues" was the headliner at the Orpheum week of Sept. 27. Business is good.

"The Girls from Happyland" attracted a series of good-sized houses twice daily at the Gayety.

J. HINGWALT.

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TORONTO

TORONTO (*Special*). — The San Carlo Opera company had a short and successful season at the Royal Alexandra Theater week of Sept. 21-26.

Bruce McRae and his associates were warmly welcomed in "Nearly Married," at the Princess, week of Sept. 21-26.

At the Grand Opera House "Prince of To-Night" week of Sept. 21-26 to splendid houses.

An excellent bill was given at Shea's week of Sept. 21-26 by Emma Carus and Eleanor Patricolo, and clever dancing by Carl Randall.

Large houses, twice a day, Sept. 21-26, at the Gayety, greeted the Bohman Show, with Lew Kelly "the Dope."

At other houses Sept. 21-26, Gladys Seary and her Tango Girls at the Star. First run of war pictures and vaudeville at Loew's. Rex Comedy Circus, Chee Chee Girls, and others at the Hippodrome.

Miss Haswell, of this city, has an offer to go to New Orleans and put on stock for the Winter.

Mr. Robins, late of the Bonstelle Players, will appear in a Red Cross drama at Massey Hall Oct. 8.

GEORGE M. DANFORTH.

LOS ANGELES

First Time of "Let's Get Married"—New Playhouses Soon

LOS ANGELES, Cal. (Special).—The 1914 Winter season, with things really dramatic, is on at the various playhouses in this city. The Mason Opera House having opened its doors Sept. 14 with Holbrook Blinn and his Princess Players in four one-act plays. Unquestionably Mr. Blinn has surrounded himself with most accomplished players, including Harry Mestayer of local fame, who was for many months identified with the Burbank Theater of this city. During week of Sept. 21 "Milestones" was the booking, drawing only fair attendance.

The Majestic opened its Winter season Sept. 14 with "Too Many Cooks," a comedy which has enjoyed a big run in the East. Week of Sept. 27 De Wolf Hopper and the Gilbert-Sullivan Opera company in a revival of some of the old light operas. The cast includes many well-known favorites.

The Fall season at the Morosco opened Sept. 21 with the Gaiety company in a brand new farce in two acts, entitled "Let's Get Married." Miss Ihnsen, of the cast, is the daughter of Mr. Ihnsen, manager of the Los Angeles Examiner. This is the first production of this farce, and is under the personal direction of Mr. Walter Lawrence, who plays the leading male role of Sir Roger O'Malley, and in which he sings some very clever songs, one of the best being "Acushla," which was written entirely by Miss Ihnsen. Others in the cast are Jess Dandy, who has made a very decided local hit during the past few months while he has been in this city with this company, and also Frances Cameron, who is equally famous. On the opening night Miss Cameron was fairly "snowed under" with beautiful floral offerings. The story is a farce and a light one to be sure, but the musical numbers are more than satisfactory.

"The Blindness of Virtue" in its first production in stock at the Burbank Theater week of Sept. 21, is meeting with good favor as judged by the attendance.

During the past few months there has been nothing to say in this city except moving picture shows until the public has begun to wonder whether stage art and repertoire by word of mouth is to be relegated until some future generation. Picture plays are well enough, but human beings crave to hear spoken words and real acting from the stage.

Nat C. Goodwin has just started rehearsals on his last season's success, "Never Say Die," in which he will open in Santa Ana Oct. 5. Margaret Mereland (Mrs. Goodwin) will, of course, be his leading lady.

The correspondent of THE MIRROR hopes to very shortly make an announcement of two new up-to-date theaters in the south end of the business district of this city, each of which will seat 2,500 people, and will be devoted to vaudeville and pictures. Plans are well toward completion, and if no hitch occurs positive announcement will be made soon. Those theaters will contain all modern ideas of architecture and general arrangements, and the location will be of considerable moment and interest to the local theater world.

DON W. CARLTON.

ST. LOUIS

ST. LOUIS, Mo. (Special).—Augustus Piton's Irish romantic play, "Jack's Romance," was well played at the Olympic Theater Sept. 27-Oct. 3. Wallace O'Hara was seen at his best. Miss Linda Bloodgood also scored. The plot of the play was pronounced conventional, but the treatment of lines does not follow the familiar fashion. Fanny Ward in "Madam President" Oct. 4-10.

Margaret Illington as Mary Turner in "Within the Law" proved an excellent offering at the Shubert. Sonia Jasper, Eileen Wilson, and Edwin Anderson were among those supporting Miss Illington. "Help Wanted" Oct. 4-10.

"When Old New York Was Dutch," with Al. Wilson in the star part, drew good houses at the American Sept. 27-Oct. 3. "The Confession" Oct. 4-10.

The Park Opera company opened its second successful week of "The Mayor of Tokio." Roger Gray in the star part continues to prove very popular. Billy Kent, Louise Allen, Carle Hayden, Eleanor Henry, and Charles Huntington were among the principals deserving special mention.

The Players gave a very worthy production of "The Deep Purple" Sept. 27-Oct. 2. John Maurice Sullivan as Gordon Lazlock gave an excellent portrayal. Mitchell Harris and Marion Hackett deserve credit for their work. Robert McClung, Rita Von Huelow, Carson Davenport, and Chester Beach were among those in the company who aided in rendering this excellent offering.

Emma Carus headed the bill at the Columbia Sept. 28-Oct. 4 to excellent business.

Lottie Mayer and her Six Grecian Nymphs headed the bill at the Grand Opera House. A long and interesting bill is drawing capacity houses.

Maidie De Long, Stella Mayo, and Maggie Adair are among the popular members on the Hippodrome bowers Sept. 27-Oct. 4.

Watson's Orientals at the Standard, "The Honeymoon Girls" at the Princess, and "Hello Paris" at the Gayety, are the current burlesque bills.

Lottie Louise Allen, soubrette of the Park Opera company was hit from the stage and suffered very painful injuries to her back and neck, succeeded in playing the week out. Miss Allen was unable to sing her numbers, and could barely speak above a whisper, but continued to keep her place in the cast.

VIVIAN S. WATKINS.

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SAN DIEGO, PREMIER

"Let's Get Married," a Musical Farce by Clifford and Overhalt

SAN DIEGO, CAL. (Special).—"Let's Get Married," a musical farce, written by W. H. Clifford and Miss Overhalt, was given its premier production at the spreckles Theater Sept. 19, 20. It has a lot of catchy numbers, several well-arranged dancing acts, an interesting plot, and gives the company an opportunity to display a good wardrobe. The company is headed by Jesse Dandy and Miss Frances Cameron. The attendance was satisfactory. The cast:

Otto Scoults ..... Jesse Dandy
Sir Roger O'Malley ..... W. Lawrence
Byron Longfellow ..... Ralph Bell
Lord Sparrington ..... William Pollard
Red Hayfoot ..... Jack Pollard
Elaine ..... Frances Cameron
Hiram Green ..... George Harwood
Madame Pompon ..... Maude Fratty
Diana Chase ..... Ursula Marsh
Lizzie ..... Natalie de Lontan

Will Rogers headed a fine Orpheum bill at the Spreckles Sept. 21-24. Jane Urban, an old favorite in San Diego, was seen in a clever playlet, entitled "All at Sea."

The Empress Players opened in a splendid performance of "Stop Thief" Sept. 21. This is the first time this comedy has been seen here at popular prices, and the attendance has been unusually large. Clarence Bennett as the forgetful old husband, Catherine Evans as the deaf mother, and Miss Marshall and Mr. Dill in the leading roles did excellent work.

"Carter," the mysterious, was the headline act at the Savoy for the week of Sept. 21. The entire bill gave satisfaction.

Manager Harrison, of the Broadway Theater, has adopted a novel advertising stunt, in having an auto bus call for any patrons of the house, and this service is free of charge.

The Jones Lucky Players have been at Bennett's Marriage Pleas for the week, making a picture play of "Rose of the Rancho."

Barnum and Bailey's Circus gave two performances to packed tents Sept. 17.

MARIE DE BRAY CHAPMAN.

SPOKANE, WASH.

SPOKANE, WASH. (Special). — "The Candy Shop" played to excellent business at the Auditorium Sept. 15, 16. The musical comedy made a very decided hit because it brought back William Rock and Maude Fulton and charming Daphne Pollard. A splendid company of supporting cabaret performers added much to the show.

The carnival will be made to pay for food and fuel, clothing, doctors' services and Christmas trees this Winter, according to plans of the Catholic Social Betterment League. Manager James McConahey, of the American Theater, has offered to place his house at the disposal of the league week after next and a four-day benefit, Sept. 27-30, has been arranged. The profits of the four days will be turned over to the organization. There will be no advance in the admission prices.

Operators of mechanical musical machines in Spokane are to be organized as a part of the Spokane local of the American Federation of Musicians. Orders for the organization of such musicians have been received by officers of the local, and immediate steps will be taken to this end. Every moving picture house and other establishment using such musical instruments will be visited, and the proprietors requested to employ union operators.

The Auditorium opened Sept. 27 with "The Whip" for three days. "Baby Mine" Oct. 1, 2.

Chiaffarelli's Italian Band, which has been playing the California beaches for some time, has been engaged for daily concerts in connection with the Seventh National Apple Show and Fruit Products Congress to be held in Spokane Nov. 16-21.

W. S. MCCREA.

OAKLAND, CAL.

OAKLAND, CAL. (Special).—Macdonough: Film pictures of "The Escape" Sept. 13-19. The Liberty: Bishop's Players presented "The Little Gray Lady" Sept. 14-26. Albert Morrison, Henry Shumer, and Beth Taylor in leading roles up to all requirements. "The Barrier" in preparation.

Orpheum: Vaudeville Sept. 13-19, headed by Francis McGinn, who scored a tremendous hit in the comedy sketch, "The Con." Lois Merrill and Frank Otto also in specialty, and lamed. Eleanor Hater, Charles McGoods and company, the Cates, and Byrd Crowell.

The Gilbert and Sullivan Opera company headed by De Wolf Hopper Sept. 20-26 in repertoire of light operas at the Macdonough. The company also gave a concert at the Greek Amphitheater of the University of California Sept. 25. Thousands were present.

Bishop's Players presented "The Barrier" Sept. 21-27 at the Liberty. Albert Morrison, Henry Shumer, and Beth Taylor give clever characterizations. Business was good.

Good bill Sept. 20-26 at the Orpheum, and attendance up to usual standard. The Cates, Rita Boland and Lou Holtz, Grant and Hear, Arnold Daly, Heisner and Gores, Cole and Denby, Jones and Sylvester, and O'Brien, Havel and company were the entertainers.

Four Bolls Brothers, Parker and Butler, Willard Hutchinson and company, James Brockman, and the Stanley Seminary Girls." Antrim and Vale and Flying La Mars were at Pantages and filled the house.

LOUIS SCHNEIDER.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—What is regarded as the real theatrical season opened auspiciously at the Heilig week of Sept. 20. "The Trail of the Lonesome Pine," although a repeater in Portland, filled the house at every performance the first half of the week. The second half of the week was taken by The Shepherd of the Hills," which did good business and to a capacity matinee audience.

The Baker Players week of Sept. 13-19 presented "The Master Mind," the first production of the play in the West. It was the second week of the newly-organized company. The audiences on several nights registered capacity.

The Pantages audiences approved "Night Hawks," an underworld playlet. Enthusiastic applause was won by the Rosellas in their musical act. Adams's Dog Show was a highly popular feature.

Eva Frost amused the Lyric's audiences and scored by impersonations along the lines laid down by Vesta Tilley, of whom she is billed to be the second edition. Senator Francis Murphy prolonged the wave of amusement by his monologues. The songs by Irwin and Herring were also well received.

"The Camp Twins" proved to be a satisfactory offering at the Lyric. Olaud Kelly and Molly Carter furnished the fun, while Madeline Rowe, Dell Eaton, and Bert Roach supplied the song. The chorus is a feature.

The success of Pony Moore at Pantages was emphatic. The cognoscenes was backed by Morgan and Davis and a chorus. The eccentric dancing of Coogan and Cox also scored a pronounced hit. Business continues excellent.

JOHN F. LOUGH.

DES MOINES, IA.

DES MOINES, IA. (Special).—"The Social Maids" at the Berchel for two performances Sept. 27, played to good houses.

Cowles Allen Sept. 20.

Margaret Illington canceled her engagement for Oct. 1-3.

An interesting bill was given at the Empress week of Sept. 27 with Quinlans and his Band.

All photoplay houses report good business.

"Lasky's Red Heads" is headliner for the Orpheum.

ABE KAHN.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Atlantic City, N. J., 6; Plainfield 8, Poughkeepsie, N. Y., 9, Utica 10, Syracuse 12, Rochester 13, 14, Buffalo 15-17.

ANGLIN, Margaret: Phila., Sept. 28-Oct. 17, Chgo. 19-31.

ANNIE Laurie (Rowland-Clifford and Gaskill-MacVitty): Chgo., Sept. 27-Oct. 24.

ARLISS, George (The Liebler): Salt Lake City 5-10.

BEAUTIFUL Adventure (Chas. Frohman): N.Y.C. Sept. 5—indef.

BILLY the Kid: Portland, Me., 5.

BIRD of Paradise (Oliver Morosco): Omaha 5-7; Lincoln 8-10.

BLINDNESS of Virtue (Frank Burnt): Allentown, Pa., 5-7, Wilmington 8-10.

BOUGHT and Paid For (Wm. A. Brady): Clinton, Ia., 7, Savannah, Ill., 8, Galesburg 9, Morrison 10, Cedar Rapids, Ia., 11, Anamosa 12, Maquoketa 13, Monticello 14, Manchester 15, Green 16, Waterloo 17, Cataract 18, Tama 19, Independence 21.

BROKEN Rosary (Dobbsky Brothers): Marshalltown, Ia., 11, Grundy Center 12, Traer 13, Waterloo 14.

BURKE, Billie (Chas. Frohman): Toronto 5-10, Cleveland 12-17.

CALL of the Cumberland (Gaskill and MacVitty): Sterling, Ill., 10, Morrison 11, Cedar Rapids, Ia., 12, Waterloo 13, Carroll 14, Atlantic 20, Red Oak 21.

CALLING of Dan Matthews (Gaskill and MacVitty): Monticello, Ia., 7, Manchester 8, Independence 9, Galena, Ill., 10, Dubuque, Ia., 11, Strawberry Point 12, Rigin 13, Deborah 14, Charles City 15, Osage 16, Mason City 17, Albert Lea, Minn., 18, Forest City, Ia., 19.

CALLING of Dan Matthews (Gaskill and MacVitty): Toledo, O., 4-7, Defiance 8, Huntington, Ind., 9, Ft. Wayne 10, Detroit, Mich., 11-17, Hoopestown, Ill., 19, Charleston 21.

CAMILLE (Wm. N. Smith): Whitesboro, Tex., 5, Sanger 6, Gainesville 7, Wichita Falls 10, Electra 12, Frederick, Okla., 13, Chillicothe, Tex., 14, Quanah 15, Memphis 16, Clarendon 17.

CONSEQUENCES (Messrs. Shubert): N.Y.C. 1—indef.

DADDY Long Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DIPLOMACY (Chas. Frohman): Atlantic City, N. J., 5-10.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. 6—indef.

DON'T Lie to Your Wife (Northern, Primrose and McGillan): Rice Earth, Minn., 5, St. James 10, New Ulm 11, Sleepy Eye 12, Portage, Wis., 17, Madison 18, Beloit 19, Prescott, Ill., 20, Galena 21.

DON'T Lie to Your Wife (Southern, Primrose and McGillan): Hillsboro, Miss., (Laurel) 5, St. John 10, Prairie 12, Anthony 13, Wichita 14, Newkirk, Okla., 17, Guthrie 18, Perry 20, El Reno 21.

DREW John (Chas. Frohman): N.Y.C. Sept. 7—indef.

DUMMY, The (Play Producing Co.): N.Y.C. 5-10.

DUMMY, The (Play Producing Co.): Detroit 5-10, Grand Rapids 11-20.

ELDER Son (Wm. A. Brady): N.Y.C. Sept. 15—indef.

EVERYWOMAN (Henry W. Savage): Williamsport, Pa., 7, Scranton 8, Pottsville 9, Lebanon 10, Harrisburg 11, York 12, 14, Uniontown 13, Connellsville 15, Fairmont, W. Va., 17, Johnstown, Pa., 19, Greensburg 20, Du Bois 21.

EVIDENCE (Winthrop Ames): N.Y.C. —indef.

EXPERIENCE (Wm. Elliott): Cleveland 5-10.

FAVERSHAM, William (Leon and La Gallagher): N.Y.C. Sept. 28—indef.

FINE Feathers: Chgo. 5-10.

FINE Feathers (Eastern Co.): Washington, D. C., 7, Newberry 8, Wilmington 9, Lynchburg, Va., 10, Fayetteville, N. C., 12, Durham 13, Salisbury 14, Charlotte 15, Chester, S. C., 16, Lancaster 17.

FISKE, Mrs. (Harrison Grey Fiske): Indianapolis 5-7, Columbus, O., 8-10, Phila. 12-24.

FORBES-ROBERTSON (Percy Burton): Chgo. 5-31.

GARDEN of Allah (The Liebler): Cumberland, Md., 15, 17, Clarksburg, W. Va., 19, Wheeling 21, 22.

GEORGE, Grace (Winthrop Ames): Phila. 5-17.

GIRL and the Tramp (Fred Byers): Filer, Ida., 7, Berger, Blackfoot 9, Shelley 10, Rexburg 12, Sugar City 13, Brigss 14, St. Anthony 15.

GIRL He Couldn't Buy (O. E. Wee): Sandusky, O., 6, Elkhart, Ind., 10, Battle Creek, Mich., 11, Jonesville 12, Benton Harbor 13, Michigan City, Ind., 14, Kankakee, Ill., 17, Belvidere 20, Freeport 21.

GIRL He Couldn't Buy (O. E. Wee): Manchester, N. H., 5-7, Waterbury, Conn., 8-10, Willimantic, Conn., 11, Danielson 12, Mystic 13, Woonsocket, R. I., 14, Clinton, Mass., 15, Rockville, Conn., 16, Jewett City 17.

GREAT Divide (Primrose and McGillan): Elgin, Ia., 7, Postville 8, Fredericksburg 9, Garner 10, Albert Lea, Minn., 11.

HACKETT, Norman: Altoona, Pa., 5-7.

HE Comes Up Smiling (Al. H. Woods): N.Y.C. Sept. 16—indef.

HEART of a Thief (Chas. Frohman): N.Y.C. 6—indef.

HELP Wanted (Oliver Morosco): St. Louis 5-10.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. Sept. 6—indef.

IRVING Place Theater Co.: N.Y.C. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

JOSEPH and His Brethren (The Liebler): Chgo. Aug. 30—indef.

KILMER (Klaw and Erlanger and Harrison G. Fisk): Rochester, N. Y., 5-7.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LION and the Mouse (Geo. H. Bubb): Lexington, Ill., 7, Fairbury 8, Rutland 9, Lerapt 10, Spring Valley 11, Tolusa 12, Roanoke 13, Henry 14.

LITTLE Lost Sister (John J. Bernero): Louisville 4-10, Indianapolis 12-17, St. Louis 18-24.

LOVE Watches (Wm. A. Brady): N.Y.C. Sept. —indef.

MAGGIE Pepper (Marcus P. Hoefs): Grand Rapids, Mich., 4-10, Toledo, O., 11-17, Ft. Wayne, Ind., 18-19, Cleveland 19-24.

MANTELL, Robert (Wm. A. Brady): Atlantic City, N. J., 5-10.

MARRIAGE Game (John Cort): B'klyn 5-10.

MASON, John (Al. H. Woods): Boston 28-Oct. 10.

MIRACLE Man (Cohan and Harris): N.Y.C. 19—indef.

MISLEADING Lady (S. Burstein): Plattsburg, N. Y., 7, Port Henry 8, Granville 9, Rutland, Vt., 10, Bellows Falls 12, Keene, N. H., 13.

MONEY Makers (Selwyn and Co.): N.Y.C. 5—indef.

MT. Lady's Frown (Joseph Brooks): N.Y.C. 19—indef.

NEARLY Married (Cohan and Harris): Phila., 22-Oct. 10.

O'HARA, Fiske (Augustus Pitou, Jr.): Kansas City 5-10, Lincoln, Neb., 12.

OMAR, the Tentmaker (Tully and Buckland): Cinti. 5-10, Pittsburgh 12-17, Washington 19-24.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

PADDEN, Sarah (United Play Co.): Elkader, Ia., 7, Prairie du Chien, Wis., Dubuque, Ia., 9, Cedar Rapids 10, Waterloo 11, Ft. Dodge 12, Carroll 13, Creston 14, Clarinda 15, Red Oak 16, Lincoln, Neb., 17.

PAIR of Sixes (H. H. Frazee): B'klyn 5-10, Buffalo 12-17, Phila. 19-Nov. 14.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 8—indef.

PAIR of Sixes (Western: H. H. Frazee): 'Frisco 27-Oct. 10, Oakland 11-14, San Jose 15, San Luis Obispo 16, Santa Barbara 17, Los Angeles 19-31.

PAIR of Sixes (Central: H. H. Frazee): Franklin, Pa., 7, Titusville 8, Mercer 9, Girard ville 10, Akron, O., 12, Warren, Pa., 13, Salem, O., 14, Beaver Falls, Pa., 15, East Liverpool, O., 16, Greensburg, Pa., 17, Connellsville 18.

PAIR of Sixes (Eastern: H. H. Frazee): Waverly, N. Y., 7, Binghamton 8, Oneonta 9, Cortland 10, Isham 11, Elmira 12, Corning 14, Hornell 15, Geneva 16, Watertown 17, Cooperstown 19, Oswego 20, Fulton 21.

PATTON, W. B. (Frank B. Smith): Tyler, Ia., 7, Anamosa 8, Nevada 10, Des Moines 11, Newton 12, Grinnell 13, Toledo 14, Independence 15, Waterloo 16, Iowa Falls 17.

PEG o' My Heart (Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 28—indef.

PEG o' My Heart (Oliver Morosco): Dover, Del., 7, Cambridge, Md., 8, Salisbury 9, Norfolk, Va., 10, Weldon 12, Suffolk 13, Bedford City 14, Lexington 15, Harrisonburg 16, Beckley, W. Va., 17, Princeton 19, Glen Jean 20, Logan 21.

PEG o' My Heart (Oliver Morosco): Greensboro, N. C., 7, Durham 8, Raleigh 9, Fayetteville 10, Wilmington 11, Charlotte 13, Asheville 14, Spartanburg, S. C., 15, Columbia 16, 17, Augusta, Ga., 18-20, Charleston, S. C., 21, 22.

POOR Little Rich Girl (Klaw and Erlanger): Minneapolis 4-10, St. Paul 11-17.

POTASH and Perlmutter (Al. H. Woods): Boston 5—indef.

POTASH and Perlmutter (Al. H. Woods): Pedscah, Ky., 7, Jackson, Tenn., 8, Chattanooga 9, 10, Knoxville 11, Lexington, Ky., 14-16, Hopkinsville, Ky., 17, Nashville, Tenn., 18-21.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

PRODIGAL Son (Oscar Graman): Canyon City, Tex., 7, Tulia 8, Lubbock 9, Plainview 10, Amarillo 12, Memphis 13, Childress 14, Chillicothe 15, Vernon 16.

REBECCA of Sunnybrook Farm: Wilmington, Del., 5-7.

ROMANCE, The (Rowland and Clifford): Cleveland 5-10, Ft. Wayne, Ind., 11, Pittsburgh 12-17, Tyrone 19, Shamokin 20, Pottsville 21.

SALAMANDER, The (Selwyn and Co.): Wash. 5-10, Baltimore 12-17, N.Y.C. 19—indef.

SEVEN Keys to Baldpate (Cohan and Harris): B'klyn 5-10, N.Y.C. 12-17.

SHEPHERD of the Hills (Gaskill and MacVitty): American Falls, Ida., 7, Pocatello 8, Logan, U., 9, Brigham 10, Ogden 11, Salt Lake City 12-14, Rock Springs, Wyo., 15, Laramie 16, Greeley, Colo., 17.

SHEPHERD of the Hills (Gaskill and MacVitty): Shenandoah, Ia., 7, Burlington Jct., Mo., 8, Trenton 9, Milan 10, Kirksville 12, Columbia 14, Montgomery City 15, Alton, Ill., 17, Bonne Terre, Mo., 18, Farmington 20, Fredericktown 21.

SHEPHERD'S Call (E. M. Perkins): Thornton, Ia., 7, Fremont 8, Kanawha 9, Belmond 10, Goodell 12, Mason City 13, Britt 14, Kiester, Minn., 14, Ledyard, Ia., 15, Elmore, Minn., 17, Bancroft, Ia., 19, Wesley 20, Bode 21.

SHEPHERD'S Call (Thomas Grant): Bisbee, N. D., 7, Rolette 8, Cando 9, Briskmadoe 10.

SHEPHERD'S Call (Fred Hackworth): Bartley, Neb., 7, Indianola 8, Imperial 9, Palisade 10.

SIS Hopkins: Detroit 5-10.

SKINNER, Otis (Chas. Frohman): Atlantic City, N. J., 5-10, Washington 12-17.

SPENDTHRIFT, The (O. E. Wee): Ashland, Pa., 8, Chicago Jct., O., 9, Findley 10, Kenton 12, Athens 13, Gloucester 14, Nelsonville 15, Bellefontaine 16, Sandusky 17, Norwalk 19, Fremont 20, Bowling Green 21.

STARR, Frances (David Belasco): Washington 5-10.

STEWART, May (J. E. Otis): Greenville, O., 7, Van Wert 8, Huntington, Ind., 9, Ft. Wayne 10.

STORY of the Rosary (Comstock and Gest): N.Y.C. Sept. 7—indef.

SUNNY South (J. C. Rockwell): Orono, Ont., Can., 7, Oshawa 8, Bowmanville 9, Whitby 10, Port Perry 12, Uxbridge 13, Sunderland 14, Cannington 15, Gravenhurst 16, Bracebridge 17, Huntsville 19, Parry Sound 20, Coldwater 21.

THAT Printer of Udell's (Gaskill and MacVitty): Lake Mills, Ia., 7, Spirit Lake 8, Sheburne 9, Lake Park 10, Emmetsburg 12, Graettinger 14, Sutherland 15, Ruthven 16, Ayrshire 17, Grasville 18, Harley 19, Sheldon 20, Rock Rapids 21.

THIRD Degree (L. A. Edwards): Bowling Green, O., 7, Bucyrus 8, Kenton 10, Nevada 12, Mt. Gilead 13, Bellevue 14, Norwalk 15, Ashland 16, Loudonville 17, Shanksville 20, New Philadelphia 21.

THIRD Party (F. Ray Comstock): N.Y.C. Aug. 18—indef.

THURSTON the Magician: N.Y.C. 5-10, Ottawa, Ont., Can., 12-14, Kingston 16, 17, Hamilton 19-21.

TO-DAY (Co. A: Manuscript Producing Co.): N.Y.C. 5-10.

TO-DAY (Co. B: Manuscript Producing Co.): Chgo. Sept. 20—indef.

TOO Many Cooks (Wm. A. Brady): El Paso, Tex., 6, 7, San Antonio 8-11, Austin 12, Houston 13, 14, Galveston 15, Beaumont 16, Lake Charles, La., 17, New Orleans 18-24.

TOWN Pool (Harry Green): Carbondale, Ill., 7, Cuba 8, Metropolis 9, Illmo, Mo., 11, Cape Girardeau 14, Perryville 16, St. Marys 17, St. Genevieve 18.

TRAP, The (Arthur Hammerstein): Boston Sept. 24-Oct. 10.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Leon Washburn): Schenectady, N. Y., 7, Glens Falls 8, Rutland, Vt., 9, Burlington 10, North Adams, Mass., 11, Bennington, Vt., 12, Troy, N. Y., 14, 15, Albany 16, 17.

UNCLE Tom's Cabin (Terry and Digby): Bloomfield, Ind., 7, Wayne 8, Winamac 9, Battle Creek 10.

UNCLE Tom's Cabin (Wm. Kibble): Fayetteville, W. Va., 7, Huntington 8, Ashland, Ky., 9.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Thayer and Co.): Chgo. Aug. 30—indef.

UNDER Fire (U. S. Frankland): Boone, Ia., 7, Nevada 8, Victor 9, Rock Island, Ill., 10.

WALKER, Charlotte: Cleveland 5-10, Milwaukee 12-17, St. Paul 19-24.

WANTED—$25,000 (Cohan and Harris): Boston 5—indef.

WARD, Fannie (Chas. Dillingham): St. Louis 5-10.

WAY Down East (C. O. Taylor): Middletown, Conn., 7, Meriden, City 8, Putnam 9, Norwich 10.

WHAT is Love? (Messrs. Shubert): N.Y.C. Sept. 19—indef.

WHERE the Trail Divides (Primrose and McGillan): Creston, Neb., 7, Clarinda, Ia., 8, Falls City, Neb., 12, Beatrice 14, Mankato, Kan., 15.

WHILE the Clock Sleeps (Rowland and Clifford): Louisville 11-17.

WHITE Sister (Walter Scott): Buffalo 5-10, N.Y.C. 12—indef.

WINNING of Barbara Worth (Lee D. Ellsworth): Chgo. Sept. 27-Oct. 24.

WINNING of Barbara Worth (B. M. Garland): Canton, Pa., 7, Ashland 8, Danville 9, Sunbury 10, Shamokin 12, Mt. Carmel 13, Hazleton 14, Pottsville 15, Williamsport 16, Bloomsburg 17, Huntingdon 19, Barnesboro 20, Ebensburg 21.

WITHIN the Law (Selwyn and Co.): St. Paul 4-10.

YELLOW Ticket (Al. H. Woods): Chgo. Sept. 6—indef.

YELLOW Ticket (Al. H. Woods): N.Y.C. 5-10.

YORSKA, Mme.: Chgo. 12—indef.

PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

ACADEMY Players: Charlotte, N. C.

ALBEE Players: Providence, R. I.

ALEXANDRIA: Alexandria, La.

AMERICAN (H. B. Polack): Pittsburgh.

AMERICAN Theater (Wm. W. Miller): Phila.

ANGELL (C. W. Lawford): Lancaster, O.

AUDITORIUM: Perth Amboy, N. J.

AUDITORIUM (Thomas D. Seiters): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle.

BAKER: Portland, Ore.

BARRETT: Zanesville, O.

BEATON, Margot: Bemidji, Minn.

BERRY, Jack (J. D. Proudfoot): La Crosse, Wis.

BIJOU: Fall River, Mass.

BIJOU: North Adams, Mass.

BISHOP: Oakland, Cal.

BONSTELLE Players: Detroit.

BOYLE (Potter and Shea): Canton, O.

BROADWAY Theater (Al. Trahern): Bayonne, N. J.

BROWN, Kirk (J. T. Macnamar): Altoona, Pa.

BROWNELL-Stock Players: Buffalo.

BURBANK (Oliver Morosco): Los Angeles.

CALDWELL: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALUMET (Callahan and Smith): Atlantic City, N. J.

CANTON Players: Canton, O.

CLARENDON: Forest, O.

COLONIAL: Cleveland.

COLONIAL Players: Norfolk, Va.

COLUMBIA: 'Frisco.

COMSTOCK Players: Albany, N. Y.

CONNESS: Wilmington, Del.

DAVIDSON: Milwaukee.

DAVIS Players: Pittsburgh.

DENHAM: Denver.

DONNELLON: Tacoma, Wash.

DORNER, Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Woodstock, Mo.

DUCHESS: Cleveland.

ELITCH Garden: Denver.

EMPIRE: Montreal.

EMPIRE (Julius Cahn): Salem, Mass.

EMPIRE: Syracuse, N. Y.

EMPRESS: San Diego.

EMPRESS: Vancouver, B. C.

FOSBERG Players: Newark.

GAGNON-Pollock: New Orleans.

GAIETY: Indianapolis.

GERMAN (Hans Loebel): St. Paul.

GERMAN (Ludwig Orcia): Milwaukee.

GLASER, Vaughan, and Fay Courtney: Columbus.

GLEASON Players: Depew.

GORRELL: Waterloo, Ia.

GOTHAM: B'klyn.

GRAND Opera House: B'klyn.

HALLACK Players: Woonsocket, R. I.

HARRINGTON, Beatrice: Denver.

HARVEY (Joel Friendlich): Omaha.

HASWELL, Percy: Toronto.

HOLDEN: Detroit.

HORNE: Canton, O.

HUDSON: Union Hill, N. J.

HUDSON (Charles Reilly): Jersey City, N. J.

HUNTINGTON, Wright: St. Paul.

HUNTLEY: Savannah, Ga.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JAMES, William, Players: Portsmouth, Va.

JEFFERSON (Julius Kahn): Memphis, Tenn.

JUNEAU (D. W. Cronhargor): Milwaukee.

KEENE, Lorraine, Associate Players (Grand Producing Co.): Mount City, Ill.

KEITH: Toledo, O.

KELLEY, Jewell: Atlanta, Ga.

LAKE Chit Casino: Dallas, Tex.

LANDERS: Springfield, Mo.

LA VERNE, Lucille: Richmond, Va.

LAWRENCE, Del S.: Vancouver, B. C.

LEAVENS: Schenectady, N. Y.

LEE Avenue: B'klyn.

LYON: Mobile, Ala.

LITTELL-Vaneta: Troy, N. Y.

MacGREGOR (Isabel and James B. Cunningham): Muncie, Ind.

MAGRANE (T. Ashton Magrane): Wichita, Kan.

MAJESTIC: Boston.

MAJESTIC (Fred R. Latham): Erie, Pa.

MALLEY-Denison: Newport, R. I.

MERKYL-Harder: New Brunswick, N. J.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Laconia, N. H.

MORLEY, Ernestine: Waterbury, Conn.

MORRILL, Elisabeth: Wichita, Kan.

NEWBURGH: Newburgh, N. Y.

NEW Dominion: Winnipeg, Can.

NORTH Front: Waco, Tex.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.

OLYMPIC: Newark, N. J.

ORPHEUM: Wilmington, Del.

ORPHEUM (J. Horman Thoman): Cinti.

ORPHEUM Players (Wilmer and Vincent): Reading, Pa.

PARK: St. Louis.

PEARL (A. A. Webster): Williamsport, Pa.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg.

PERRY, August (Walter Dowling): South Framingham, Mass.

POLI: Hartford, Conn.

POLI (Kendal and Weston): New Haven, Conn.

POLI (Wedgewood Nowell): Balto.

POLI: Washington, D. C.

PRINCESS: Tacoma.

PRINCESS Players: Des Moines, Ia.

REDMOND: Sacramento.

RILEY, Charles B.: Jersey City, N. J.

ROYTER and Dudley: Portland, Me.

RUAK-Bimboe: Erie, Pa.

SAINSOLIN: Dayton.

SAVOY: Ft. Worth, Tex.

SAYLES, Francis (David Hellman): Superior, Wis.

SERVOSS, Mary: Cleveland.

SHANNON, Harry: Waukegan, Ill.

SHENANDOAH Theater: St. Louis.

SHUBERT (C. A. Newton): Milwaukee, Wis.

SMITH, Emily: Phila.

STAMFORD Players (Maurice Bleaford): Phila.

STANLEY: St. Louis.

SUBURBAN: St. Louis.

SUMMERS: Hamilton, Ont., Can.

TEMPLE Players (Chark Brown): Hamilton, Ont., Can.

TURNER, Clara (W. V. Barr): Fort Chester, N. Y.

VAN DYKE and Eaton (F. Mack): Des Moines.

VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.

WADSWORTH: N.Y.C.

WALLACK, Chester: Ashtabula, O.

WESTCHESTER Theater (Ira Hards): Mt. Vernon, N. Y.

WORTH & Josephine Players (Sydney Platt): Dubuque, Ia.

TRAVELING STOCK

ANGELL: Homer City, Pa., 5-10.

CHAUNCEY-Keiffer: Bloomsburg, Pa., 5-10.

CORNELL-Price Players: Carrollton, O., 5-10.

CUNNINGHAM: Salisbury, Md., 5-10.

GEYER: Muskogee, Okla., 5-10.

GRAHAM: Unadilla, N. Y., 5-10.

HARRISON Theater: McGregor, Tex., Sept. 28-Oct. 10.

HAYS, Lacy, Associate Players (Albert G. Broe): Marshall, Tex., 5-10.

HILLMAN: Russell, Kan., 5-10.

LEONARD Players: Durant, Ok., 5-10.

LEROY: Milan, O., 5-10.

MARIE, Ernie: Sudbury, Ont., Can., 5-10.

MARKS, Tom: Thomas, Ont., Can., 5-10.

PERRY, Augusta: South Manchester, Conn., 5-10.

PRINCESS: Steelville, Mo., 5-10.

RICHARDSON: Muskogee, Okla., Sept. 28-Oct. 10.

SHOREY, Ethel: Sherman Mills, Me., 5-10.

WHITNEY: Fowlerville, Mich., 5-10.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Cinti. 5-10.

BELLE of Bond Street (Messrs. Shubert): Kansas City, Mo., 5-10.

BOSTON Grand Opera: Boston —indef.

BRINGING Up Father (Co. 1: Chas. Weems): Dallas, Tex., 5-10, Fort Worth 12-17.

BRINGING Up Father (Co. 2: Chas. H. Yale): Weldon, N. C., Newport News 6, Norfolk 7, Suffolk 10, Wilson, N. C., 11, Greensboro 12, Raleigh 13, Durham 14, Fayetteville 15, Wilmington 17, Florence, S. C., 18, Sumter 20, Columbia 21.

BRINGING Up Father (Co. 3: Archie McKenzie): Loraine, O., 7, Sandusky 8, Adrian, Mich., 9, Coldwater 10, Pontiac 11, Ann Arbor 12, Jackson 13, Lansing 14, Port Huron 15, Flint 16, Bay City 17, Saginaw 18, Cadillac 19, Manistee 20.

BUNNY, John: Pittsburgh 5-10.

CENTURY Grand Opera (Messrs. Abern): N.Y.C. Sept. 14—indef.

DANCING Around (Messrs. Shubert): N.Y.C. 5—indef.

DAWN, Hazel (John C. Fisher): Balto. 5-10.

FARLEY, Jr. (Geo. A. Edon): Concord, N. H., 7, Worcester, Mass., 8, 9, Manchester, N. H., 10, 11, Dover 12, 13, Portsmouth 14, Anacosta, Me., 15, Rockland 16, Portland, N. Y., Lewiston 19, Berlin, N. H., 20, Burlington, Vt., 21.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Hancock, Mich., 7, Ishpeming 8, Ironwood 9, Ashland, Wis., 10, Hibbing, Minn., 11, 12, Eveleth 13, Stillwater 14, St. Cloud 15, Red Wing 16, La Crosse, Wis., 17, Winona, Minn., 18, Faribault 19, Mankato 20, Wells 21.

GILBERT and Sullivan Opera Co.: Sacramento, Cal., 5, 6, Portland, Ore., 11-17, Seattle 18-24.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

GIRL of My Dreams (Castle and Tenain): Greenfield, Mass., 7, Bellows Falls, Vt., 8.

HANKY Panky: New Orleans 5-10.

HITCHCOCK, Raymond (Cohan and Harris): Louisville 5, 10, Terre Haute, Ind., 11, Evansville 12, Vincennes 13, Peoria, Ill., 14, Jacksonville 15, Bloomington 16, Springfield 17.

LITTLE Cafe (Klaw and Erlanger): Rochester, N. Y., 5-10.

McINTYRE and Heath (John Cort): Wash. 5-10.

MIDNIGHT Girl (Messrs. Shubert): Chgo. 5-17.

MISS Daisy (Philip Bartholomae): Chgo. 5—indef.

MONTGOMERY and Stone (Cohan, Dillingham): Phila., Sept. 28-Oct. 10, N.Y.C. 19—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Perfinelli): Buffalo 5-10, St. Catharines, Ont., Can., 12, Galt 13, Berlin 14, Hamilton 15-17, Toronto 19-24.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Taylor, Tex., 7, Temple 8, Waco 9, Ft. Worth 10, Dallas 11, Greenville 12, Sulphur Springs 14, Paris 15, Kosciusko 16, Denison 17, Sherman 18, Durant, Okla., 20, Ardmore 21.

MUTT and Jeff in Mexico (Co. 3: Gif Williams): Durham, N. C., 7, Fayetteville 8, Goldsboro 9, Wilmington 10, Florence, S. C., 12, Darlington 13, Columbia 14, Sumter 15, Augusta, Ga., 16, Spartanburg, S. C., 17, Charlotte, N. C., 19, Lexington 20.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Bradford, Pa., 7, Salamanca, N. Y., 8, Fredonia 9, Jamestown 10, Warren, Pa., 11, Titusville 13, Oil City 14, Franklin 15, Meadville 16, Greenville 17, Erie 19, Painesville 20.

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MY Best Girl (J. C. Rea Land): Lebanon, Pa., 7. Pottstown 8. Reading 9. Harrisburg 10. Atlantic City, N. J., 11. Washington 12-17. Cumberland, Md., 19. Johnstown, Pa., 20. Greensburg 21.

NEW York Grand Opera (Reese, Schmidt): Gloversville, N. Y., 7. Utica 8, 9. Watertown 10. Rochester 12. Syracuse 13, 14. Oswego 15. Batavia 16. Corning 17. Hornell 19. Bradford, Pa., 20. Jamestown, N. Y., 21.

ONE Girl in a Million (Rasal Producing Co.): Chgo. Sept. 6—indef.

ONLY Girl (Joe Weber): Pittsburgh 5-10.

PARTING Show of 1914 (Messrs. Shubert): Phila. 5-24.

PRINCE of Pilsen (Perry J. Kelly): Wheeling, W. Va., 7. Marietta, O., 8. Huntington, W. Va., 9. Charleston 10. Staunton, Va., 12. Charlottesville 13. Lynchburg 14. Danville 15. Greensboro, N. C., 16. Winston-Salem 17. Raleigh, N. C., 19, 20. Rocky Mount 21.

QUEEN of the Movies (Thos. W. Ryley): Pittsburgh 5-10.

ROCK and Fulton (R. S. Rueckl): Omaha 5-10.

SAHI (Eastern): Henry W. Savage): Mansfield, O., 7. Lima 8. Tiffin 9. Sandusky 10. Elyria 12. Ashtabula 13. Warren 14. Butler, Pa., 15. Beaver Falls 16. East Liverpool, O., 17. Akron, Pa., 19. Connellsville 20. Warren 21.

SAHI (Western): Henry W. Savage): Danville, Ill., 7. Champaign 8. Kankakee 9. Elgin 10. Aurora 12. Ithaca 14. Rochester 15-17. Syracuse 19, 20. Utica 21. Albany 22-24.

SCHEFF: Fritzi (Oliver Morosco): N.Y.C. Sept. 21—indef.

SEPTEMBER Morn (Rowland and Clifford): Bloobenville, O., 7. Wheeling, W. Va., 8-10. Belaire, O., 12. Waynesburg, Pa., 13. Greensburg 15. Connellsville 16. Uniontown 17. Morgantown 19. Latrobe 20. Somerset 21.

SEPTEMBER Morn (Rowland and Clifford): Findlay, O., 7. Fremont 8. Bellevue 9. Tiffin 10. Bucyrus 12. Mansfield 13. Wooster 14. Coshocton 15. Zanesville 16. Newark 17. Parkersburg 19. Marietta 20. Gallipolis 21. Marysville 22. Lexington 24.

SEPTEMBER Morn (Rowland and Clifford): Chgo. 5-10. St. Louis 11-17. Kansas City 18-24.

SEVEN Hours in New York (O. T. Wee): Johnsonburg, Pa., 7. Clearfield 8. Du Bois 10. Reynoldsville 12. Punxsutawney 13. Indiana 14. Latrobe 15. Irwin 16. Barnesboro 17. Greensboro 19. Scottsdale 20. Bowell 21.

SMART Set (Trevor L. Cornell): Sherman, Tex., 7. Bonham 8. Paris 9. Clarksville 10. Denison 12. Dallas 13, 14. Ft. Worth 15, 16. Waco 17. Taylor 19. Austin 20. San Antonio 21, 22.

WAKE of the World (Messrs. Shubert): N.Y.C. Sept. 5—indef.

WHEN Dreams Come True (Counts and Tennis): Lansing, Mich., 7. Owosso 8. Flint 9. Bay City 10. Saginaw 11. Cadillac 12. Manistee 13. Traverse City 14. Sault Ste. Marie 17. Sault Ste. Marie, Can., 18. Marquette, Mich., 19. Calumet 20. Hancock 21. Ishpeming 22.

WILSON, Al. H. (Sidney R. Ellis): Jackson, Tenn., 7. Little Rock, Ark., 8. Ft. Smith 9. Fayetteville 10. Muskogee, Okla., 12. Tulsa 13. Oklahoma City 14. Chickasha 15. Lawton 16. Ardmore 17. Denison, Tex., 19. Sherman 20. Paris 21.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Boston 26-Oct. 10.

BALTIMORE

"The Debutante" Gets a Flattering Welcome —Chauncey Olcott's Vehicle on the Way

BALTIMORE, Oct. 5 (Special).—"The Debutante," which was given its local production at the Academy Oct. 5, is undoubtedly one of the daintiest and most dazzling musical comedies staged here in many a season. The production is made by John C. Fisher, and, as usual, no expense has been spared either in costuming or scenery. The company is the best obtainable, including such well-known people as Alan Mudie, Walter Lawrence, Bernard Granville, Robert Pitkin, Sylvia Jason, Maude Odell, Zoe Barnett, and a host of others. The music discloses Mr. Herbert at his best. Hazel is her own delightful self, and her role fits her admirably. An immense audience crowded the house to the doors for the first performance, and stamped "The Debutante" as one of the season's biggest musical successes. Week of Oct. 12, "The Misleading Lady," with original New York company.

Chauncey Olcott, whose annual engagements are invariably played at Ford's, was given a royal welcome at that house by an audience which filled the theater Oct. 5. Mr. Olcott's visit comes rather early this season, Baltimore being one of the first cities to pass judgment on his new vehicle prior to a long tour which will cover the best part of the country. More than ordinary interest was aroused by Mr. Olcott's engagement, because of the fact that his new play, "The Heart of Paddy Whack," is from the pen of that prolific author, Rachel Crothers. It is a new departure from the style of Irish pieces with which the actor has been associated for many years, and in certain respects is the best play he has had in five seasons. Henry Miller deserves much of the credit for the play's success, as it is produced under his personal direction, and staging reveals his artistic supervision and careful study of details. The ballads provided for the star's use this season include "Irish Eyes of Blue," "A Little Bit of Heaven," "A Broth of a Boy," and "The Little Gray Home in the West." Week of Oct. 12, "The Salamander."

The Colonial presented its first musical play of the season week of Oct. 5. The house was sold out the first night. "Bringing Up Father" is the attraction. The piece is well staged, and the company rather above the average seen in pieces of this nature. It is decidedly well worth a trip to the Colonial, and the engagement is likely to prove the most successful of the season thus far from a box-office standpoint.

A remarkable theatrical performance will be given at the Academy of Music on the morning of Oct. 18, when the Baltimore Sun will have as its guests one thousand prominent local businessmen and their wives to witness a performance of the Rai Cooper Megrue current success, "It Pays to Advertise." The Sun will provide a special train of sleepers, leaving New York at 1.40 A.M., after the performance on Oct. 17, arriving in Baltimore at 8.00 A.M. The curtain is scheduled to rise promptly at ten o'clock, and the performance will end a little after twelve o'clock noon. The special train will leave Baltimore at 2 P.M., arriving in New York at six o'clock the same evening. It will thus be seen that the company will not miss a single performance in New York. I. B. KERN.

ATLANTIC CITY, N. J.

Plot of "Experience" Is Told Here for First Time in New York

ATLANTIC CITY, N. J. (Special).—"Experience," which was given its local production at the Academy Oct. 5, is undoubtedly one of the daintiest and most dazzling musical comedies staged here in many a season. The production is made by John C. Fisher, and, as usual, no expense has been spared either in costuming or scenery. The company is the best obtainable, including such well-known people as Alan Mudie, Walter Lawrence, Bernard Granville, Robert Pitkin, Sylvia Jason, Maude Odell, Zoe Barnett, and a host of others. The music discloses Mr. Herbert at his best. Hazel is her own delightful self, and her role fits her admirably. An immense audience crowded the house to the doors for the first performance, and stamped "The Debutante" as one of the season's biggest musical successes. Week of Oct. 12, "The Misleading Lady," with original New York company.

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ATLANTIC CITY, N. J.

Plot of "Experience" Is Told Here for First Time in New York

ATLANTIC CITY, N. J. (Special).—"Experience," decidedly a novel drama, was produced here for the first time on any stage Sept. 30, with William Elliott, the producer, in the leading role, and the play immediately created a sensation. The management has decided to "sneak" it into New York with this play somewhat after the manner of "On Trial," without letting the public know the plot until the play is produced in that city.

It is an allegory blended with a love story absorbing throughout, interspersed with a little comedy, tragedy, musical comedy, and drama—in fact everything. Youth, William Elliott, in the first scene leaves Love, and goes out into the world with Ambition. In The Street of Vacillation he meets Experience. Ben Johnson, and is induced by Pleasure, Roxane Barton, to join her in the Primrose Path that evening. The next scene, the Primrose Path that evening, displays a novelty that will make any audience "take notice."

About fourteen beautiful women portrayed the symbolic characters of Excitement, Song, Fashion, Pride, Beauty, Deceit, Slander, Intoxication, and Passion, played respectively by Eleanore Christy, Bess Ryan, Elizabeth West, Madeliene Howard, Dorothy Parker, Francis Richards, Margaret Williams, and Florence Short. The types blend with the characters with an exactness that is startling, and the visualization of Intoxication by Margaret Williams is a bit of histrionic acting that is worthy of great praise. In this scene Youth meets the above characters with Experience, and it closes with his choosing between Passion and Intoxication, the lesser of the two evils—Intoxication.

The second act opens with The Corridors of Chance, where Youth loses his last dollar and is sent to The Streets of Remorse, where Delusion tells him to forget he has met Poverty, and leads him to the House of Lost Souls. Here some tragic scenes are enacted by Drug Fiends. Youth meets Crime, who leads him to the Streets of Forgotten Days; and the scene in the heart, while standing outside of a church brings up thoughts of his dead mother, and redeemed him to return to Love in The Land Where Dreams Begin, and The Land Where the Dreamer Awakens. Here Hope prings Ambition back to him, and with Love and Experience he glories in meeting him once more.

George V. Hobart has made much out of what was originally a one-act piece in the "Lambs' Gambol" play. William Elliott staged it splendidly. The music of Max Bendix was a feature of the play.

Otis Skinner, in "The Silent Voice," is scheduled for the first production on any stage at the new Nixon Theater, Oct. 5, 10. It is from a short story of Governor Morris.

Maude Adams opened her year at the new Nixon Theater with a two days' engagement, Oct. 5. Robert B. Mantell opened his season at the Apollo, Oct. 5, for a week's engagement in Shakespearean and classic repertoire.

"Rebecca of Sunnybrook Farm" was presented at the Apollo Oct. 4.

The second tri-star combination of Charles Frohman's this season will also make its premier bow in Atlantic City, when the William Gillette, Blanche Bates, and Maria Doro all-star cast will be seen in a revival of "Diplomacy" on the new Nixon. Mr. Frohman will later present this play at the Empire.

The vaudeville bill at Keith's for the week of Oct. 5 is headed by Kitty Gordon and her own company in a comedy with music.

"The Only Girl" (Victor Herbert and Henry Blossom) was presented at the new Nixon on Oct. 1 by Joe Weber. J. EDWARD WARNOCK.

ALBANY, N. Y.

Premier of "Evidence" at the State Capital —"The Hawk," Etc.

ALBANY, N. Y. (Special).—William Faversham was seen at Harmanus Bleecker Hall Sept. 30 in his first performance here of "The Hawk." He was cordially received by two capacity audiences and made a strong impression. Governor and Mrs. Glynn occupied a box.

"Evidence," a new play by J. and L. De Rocher MacPherson, was produced Sept. 29-30 for the first time on any stage. It was favorably received and drew large and appreciative audiences. The leading roles were well handled by C. Ambry Smith, Master Reggie Sheffield, Miss Haidee Wright, and Frank Gillmore.

George V. Hobart's new modern play, "Experience," was also given here the last half of the week and scored an instantaneous success. The company was entirely efficient, the principal honors being carried off by William Elliott, Roxane Barton, Frank McCormack, and Ben Johnson, a popular stock company favorite here. The cast included forty handsome young women. The bill for the week following was the two leading performances were provided by the "Prize Winners" and Max Spiegel's "Winning Widows."

Rita Gould, Stager Middsley and Eldon Dawn, Walter Hayes, "The Patticos' Minstrels," Van and Wanz Sisters, Ten Eyck and Wiley, and the Wilton Brothers were drawing cards at Proctor's Grand.

John C. Craft, a popular local newspaperman, is the new pro. representative at the Empire Theater.

Oliver H. Stacy, formerly manager of the Gaiety and Colonial theaters, has assumed the management of Rand's Opera House, Troy, N. Y.

GEORGE W. HEARON.

TORONTO

TORONTO (Special).—Princess Theater, Sept. 28-Oct. 3, Whitney Opera company in "Lady Luxury" to big business. It will be interesting to know what New York will think of this production.

Royal Alexandra, Sept. 28-Oct. 3, "The Blue Bird" to fair business, followed by Marie Tempest in "Mary Goes First."

Grand Opera House, Sept. 28-Oct. 3, "The Rosary," with Jay Quigley as Father Kelly, to excellent business.

At Shea's, Sept. 28-Oct. 3, Cyril Lean and Cleo Mayfield have the place of honor, and prove good entertainers.

Hippodrome, Sept. 28-Oct. 3, first pictures of "Valcartier Camp," and good acts by Whipple and Hudson, Melody Monarchs and Maids, also Murray's Canine Actors.

Loew's, Sept. 28-Oct. 3, "Love in a Shattertrap" heads the bill, which is very good, and includes Tower and Darrell, and Rose Troupe; good business.

Gayety, Sept. 28-Oct. 3, Sam Howe and his Love Makers in their usual "horse play" to large houses.

Star, Sept. 28-Oct. 3, "High Life Girls" to fair business. GEORGE M. DAWTREE.

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"THAT SORT," NAZIMOVA'S PLAY

"That Sort" has been selected as the title of B. MacDonald Hastings's new play in which Madame Nazimova is to appear under the direction of the Lieblers.

"PILATE'S DAUGHTER" OPENS

"Pilate's Daughter," by Francis L. Kenzel, commenced its season in Philadelphia on Sept. 28. Leading members in the cast, made up entirely of women, are Marion Barney, Constance Molineaux, Sara Biala, Agnes Mapes, Margaret Vryling, Frances Agnew, Eleanor Russell, Violet de Biccari, and Amelia Barleon. Mlle. Domina Marini, from La Scala, Milan, is the premiere danseuse.

VAUDEVILLE

Robert Edeson in "Apartment 309"—Elizabeth Brice and Charles King in New Songs

MISS RENA SANTOS,
"The Girl with the Big Voice," in the Varieties.

ONCE more the wicked city and its evil influences are riddled by a playwright. This time Ivy Ashton Root takes the popular theme and makes it the basis of "Apartment 309," the playlet which served to introduce Robert Edeson to vaudeville at the Palace.

"Apartment 309" a Sordid Playlet

Nora Truman is a country girl who has acquired an apartment on Fifth Avenue. Her brother is an honest young newspaper man on a New York daily. Incidentally, Nora has adopted "The Easiest Way" idea, for one Amos T. V. Broadback has the latchkey to the apartment. But she has deftly and adroitly lied to brother Nat, who doesn't realise the state of affairs.

Nat calls upon his sister unexpectedly at midnight. He is about to leave when a key sounds in the lock and the door opens. Enter Amos T. V. Broadback in evening clothes and high hat. The reporter faces him. Broadback tries to bribe the brother, but fails. Nat draws a revolver and lays it upon the table. There is a sudden struggle for possession of the weapon, the two stagger into an adjoining room and a shot sounds. Nat returns, blood upon his hand. Amos T. V. Broadback is no more.

Then the dead man's brother is summoned. His one effort is to avoid scandal. He arranges for the secret removal of the man's body to his home, while Nat and his sister necessarily go free.

Sketch Lacks Force

It is a sordid tale of big city life. Like other plays of the same theme, "Apartment 309" doesn't prove its thesis. The city brings out the best as well as the worst within us. The playlet's dramatic interest wavers up and down. There is some little suspense, but the sketch hasn't the force it should possess, by any means. The struggle lacks effectiveness. The final scene, too, has a grim touch that curiously doesn't grip. The room is darkened while the brother and a physician, their arms linked within those of the dead man, carry the corpse away. The girl is sobbing in her brother's arms. "Careful—careful," cautions the doctor. The door slams. The two are alone. "We're going back home—where men are men."

Robert Edeson's Strong Playing

Mr. Edeson is a thoroughly virile player. He acts the reporter with force and vigor. If the other roles had been as well handled—not that any of the characterizations are really weak—the playlet would have carried more strength. The girl doesn't once get our sympathies as did the pitiful little Laura of "The Easiest Way." Jane Haven does not make her very real.

Stepp, Goodrich and King returned in their rathskeller offering. The trio numbers one of the most effective rag singers in this type of work. The "nance" comedy of another member of the team is still the main feature of their specialty. We don't think this sort of comedy is a tenth as popular with vaudeville-goers as players seem to think it is.

New Comedy Animal Act

Gobert Belling offered a comedy animal act much too long. There is a trained pony, a kicking mule and several dogs, but most of the turn consists of a burlesque bull-fight. For American audiences, Belling should cut down his clowning and quicken the animal portion of the specialty.

Lawrence Semon, the baseball artist of the *Evening Sun*, was a timely feature of the Palace bill, drawing crayon portraits of such baseball favorites as Mathewson, Wagner, McGraw and Stallings.

Brice and King in Varieties

Elizabeth Brice and Charles King, in Summery attire, danced out arm in arm for their vaudeville entry at the Victoria. A hefty accompanist crouched behind a baby grand in left field. The opening song missed us—about the ever lovin' something or other

Baker Art Gallery.
ROBERT T. HAINES,
Soon to Be Seen in a New Playlet, "Two Thieves."

—but amounted to little. "'Neath the Sheltering Palms" was but slightly better, and then Mr. King sang that sad effusion, "We Take Our Hats Off to You, Mr. Wilson." He finished with an imitation of Eddie Leonard doing "Roly-Boly-Eyes," which vocally wasn't bad at all. In fact, we always like the imitations better than Mr. Leonard.

Next Miss Brice did a song about a sprightly young lady named Mary Ellen, whose "one idea about the boys was to love 'em." This really went strongest of anything in the specialty. "If I Were a Bee and You Were a Red, Red Rose" made a sentimental duet climax and the audience called the two back for a medley of their old songs.

On a fast moving bill, Miss Brice and Mr. King would be rated as moderately entertaining. Most of all they need real songs.

Daisy Harcourt and Her Songs

Daisy Harcourt is a sort of Lloyd minus the Lloyd zest of blue humor and that family's wholehearted way of reaching an audience. Her material has the typical English music hall tinge of raciness. She does four numbers, ranging from "Take Me Back to Piccadilly" and "Where's the Difference, Eh?" to "The Girl Who Lived Across the Way" and "Never Trust a Soldier." Then, too, she discussed women's rights, trouser buttons and other subtle things with the drummer.

Personally, we like our blueness diluted with—say—a dash of cleverness.

The Baron, Count and Countess Magri (Mrs. Tom Thumb), the midgets famous for two generations, were Victoria features in a queer sort of turn, "The Enchanted Statue," that was about forty years behind its time. Incidentally, we haven't seen so little nobility in a long time.

Anyway, there was a statue (Count Magri), that came to life and assumed various disguises from Mephisto to Ophelia and Columbia, while the Baron Magri betrayed comic surprise and fright with the aid of a wig which elevated itself.

"The Enchanted Statue" belongs to the pre-vaudeville days.

Another Rag Writer in His Own Songs

L. Wolfe Gilbert is the latest song writer to violate the neutrality of vaudeville. Aided by a corps of song pluggers—who executed a masterly flank movement in scattering themselves through the audience—Gilbert won much applause.

Mr. Gilbert, by the way, isn't another Harry Carroll. From a vaudeville point of view, he is just a melody constructor exhibiting his wares—and not doing it nearly as effectively as a lot of performers could. "We've Been Married Just a Year," proved to be a rag writer's idea of being amusingly risqué. Nothing around the house but an oil stove. You know the idea. Then—aided by a handkerchief—Mr. Gilbert plaintively did his "I Had a Gal, I Had a Pal," a tin-pan alley version of the French dramatic triangle. "My Alsace-Lorraine" proved a weak follower of Carroll's "The Land of My Best Girl," and then came "Buy a Bale of Cotton," the story of the girl who adopted the popular idea of helping the South by investing in cotton. As for diamonds and other trifles—

"I must murmur nixie,
For dear old Dixie,
Buy a bale of cotton."

None of these songs are within miles of Mr. Gilbert's "Waiting for the Robert E. Lee," which was a rag of real worth.

The Talking Cockatoos

Loney Haskell's talking dog, who barked in Dutch—at least got away with it—has two rivals in Victor Niblo's two cockatoos, who talked at the Victoria with more or less clearness. Once or twice they spoke with rather startling clarity.

Bangs, N. Y.
MISS BURDELLA PATTERSON,
Appearing in a Pretty Posing Offering, "Beaux Arts."

The Courtney Sisters Return

The Courtney Sisters, Fay and Florence, are not quite as good as they used to be, we must admit. In the first place, Miss Fay Courtney has allowed her negro characterization to absorb her personality. It's one thing to deftly suggest a character and quite another—especially for a young woman—to lose one's own personality. It has markedly canvassed the specialty. The sisters did best with the final duet, "I'm Going to Make You Love Me."

Bert Leslie came to the Victoria in "Hogan in London," a sketch by Frank J. McGettigan and himself. Leslie plays one of those typical stage comic characters—a Bowery slang expert, who dashes before the audience in loud plaid clothes and a red vest, plus a hoarse voice and a big cigar. The repartee consists of hurling slang at an English butler. "Go back to your egg, you're not hatched yet!" "Run over to the drug store and mingle with the poisons!" And the dialogue is equally delicate. "Are you a judge of whisky?" he is asked. "Yes," he responds, "and a merciless executioner." The plot quite eluded us, but the slang didn't. It is said that a character like this is sure fire. Leslie went strongly at the Victoria. We simply point it out as one of the phenomena of the stage.

Conroy and Le Maire Again

Conroy and Le Maire offered their skit, "The Pinochle Fiends," for the final week at the Victoria. The black-face comedians are amusing in everything they do. This time they reveal their famous "bean mine" story and get involved in a pinochle argument, which spreads to the orchestra and to two plants in an upper box.

The Berrens are two young men who play the piano and the violin. The violinist does a feminine impersonation—the remove-the-wig-at-the-finish type—and might mystify save for the facts that he has muscle enough to juggle a piano and walks like the usual imitation. But, seriously, where are all the feminine impersonators coming from? Why not put a war tax upon them, along with parody singers, "nut" comedians and other popular vaudeville failings?

At the Eighty-first Street Theater, in quest of promising material, we collided with "The Horrors of War," a series of stereopticon lantern slides largely made from poor newspaper prints and a few bits of motion picture film—one or two battle and hospital scenes apparently being relics of the Turkish-Italian war. A "lecturer" explained the various scenes. The act, by the way, is admirably named.

A Sister Act With Promise

Following this curious offering came the Hillier Girls. We suspect this isn't their real name. Anyway, the two young women have promise. They use an interior setting with a grand piano, while through the window comes a moonlight glimpse of some negro huts. The girls sing and play the piano and banjo. They seem to be Southern girls—fresh and rather untheatrical—and they handle old-time darkey melodies with considerable charm and a rich Ray Cox accent. Besides these numbers, just at present they are doing a comic song, "Nobody Knows Where the Old Man Goes," a lyric depicting the way the tango mania hit grandfather, and "An Irish Lullaby." Personally, we think they should work out an offering devoted entirely to Southern melodies. They seem to have the ability and the personality. With half a chance, the girls are going to be rapidly graduated from the junior varieties.

FREDERICK JAMES SMITH.

BOOKED BY ALF T. WILTON

The Three Leightons have been routed by Alf. T. Wilton for thirty weeks over the United time. The Leightons are offering a new comedy, "The Party of the Second Part."

Mr. Wilton is also directing the tour of W. H. Sloan, James Manning and company in a new comedy, "The Bribe." The sketch will soon be seen in the New York houses.

Swan Wood's tour is under Mr. Wilton's guidance. Miss Wood, last seen in "The Passing Show of 1915," has a new scenic dancing novelty in which she is assisted by Fred Thomas.

Charlie Case, "the man who talks about his father," has written a new monologue for himself and will appear under Mr. Wilton's direction.

"CHINA LOVERS" IN REHEARSAL

"China Lovers," a playlet by Cromwell Childe, for fifteen years society editor of the Brooklyn *Eagle*, and Mrs. Childe, is now in rehearsal and will soon be seen on United time, it is expected.

The cast will number Edwin Hicks, Billy Rhodes, Laureame Eppstein, and Isola Allen. Miss Allen is a Nashville society girl who was married on Sept. 26 to Harold Heel, of the United States Rubber Company. The ceremony was performed in the grand ballroom of the Hotel Marseilles, just preceding the dinner of the Hungry Club, at which the bride and groom were guests of honor.

The White Rats' Actors Union desires to communicate with Ella Smythe on a matter of importance.

A daughter was born to Mr. and Mrs. Frank Sheen (Clara Morton) at their home in Detroit on Sept. 20.

NEWS OF THE VARIETY WORLD; KITTY GORDON FOR PALACE

Edgar Allan Woolf to Furnish Playlet for Ethel Barrymore—Channing Pollock Writes Sketch

BY WALTER J. KINGSLEY.

EDGAR ALLAN WOOLF is writing a new sketch for Ethel Barrymore.

Channing Pollock has written a powerful dramatic sketch for a woman headliner of the Mrs. Leslie Carter type. It is one of the strongest things he has ever done, and some one is destined to make a great reputation in it.

Kitty Gordon will be featured at the Palace next week in Jack Lait's clever sketch, "Alma's Return." This is a sequel to "Alma, Wo Wohnst Du?"

Fanny Brice's Yom Kippur "ad," in which the sacred festival was kidded, got her into no end of trouble with her co-religionists, and the Keith management demanded and got an affidavit from Miss Brice, who proved that her advertising manager wrote and published the advertisement without her knowledge. The advertising man was the most surprised person in town when the Yom Kippur tornado struck him, and he promptly showed that an anti-Semite compositor had changed the wording of the copy from "Miss Brice will play every day excepting Yom Kippur," to "Miss Brice will play every day, including Yom Kippur." The shift from "excepting" to "including" was what got the rabbis, the orthodox and the Hebrew newspapers on the trail of Miss Borach (Fannie Brice). C. F. Zittel, who wrote the ad, is the last man in the world to offend religious sensibilities, and his grief over the error is said to be heart-rending. You all know how Zit can grieve.

Joan Sawyer is repeating her Summer success at the Palace Theater. She has a worthy dancing partner in Nigel Barrie, who has stage presence, manliness, and the bearing of a gentleman—something many male dancers show a deficit in.

The Duke of Manchester will be the first ducal headliner in vaudeville.

Once more Edna May is being importuned to return to the stage, via vaudeville. She is one of the few smashing sensations left for the two-a-day.

One of the real hits of the vaudeville year is Gertrude Coghlan in "Food," the travesty on the high cost of living, which ran for four months at the Princess Theater. William C. De Mille is the author. Miss Coghlan is at her best in the delicious fooling of this clever skit, and the Chicago notices heaped praise upon her. She will be a feature at the Palace in the near future.

Jack Norworth is busy on a book relating his marital experiences.

"Bob" Edeson's dramatic act is a success. He held his audiences in a firm grip at the Palace last week by his work in "Apartment 309," and won many new admirers. Edeson is a "bug" on typical variety acts and spends all his spare time at the theater in the wings. "I am very glad to play in vaudeville," he confessed one day last week, "but I really regard the dramatic sketch as an interloper in variety. The public demand sketches, but they are not true vaudeville."

Halligan and Sykes, the famous Keith team, go into rehearsals with the Vernon Castle show this week. Miss Sykes's two lovely sisters, Ethel and Gladys, are also with the company. They are all Sykes for sore eyes.

Did you ever know that Keith stages are carefully swept before every dancing act for tacks and bird shot? Celebrated dancers have rivals who sometimes toss something carelessly from the auditorium upon the stage. Gliding on shot is not a pleasing sensation.

Phil Masi, who danced with Angie Weimers all Summer at Keith's, Montreal, is back in town. He is easily the Vernon Castle of the Canadian metropolis, and had it not been for the stagnation caused by the war would have been kept on there all Winter.

Wills, *B. F.*

MISS BUNNY GREY,

Lonny Haskell's Discovery, "The Girl from Atlantic City," Now at the Victoria.

"FOREST FIRE" COMING

Langdon McCormick Returns from Europe with His Latest Spectacular Stage Effect

"The Forest Fire," a spectacular stage effect devised by Langdon McCormick, will shortly appear at the Palace, with a United tour to follow.

Mr. Langdon and his wife, known professionally as Sylvia Bidwell, have just returned from the war zone. Mr. Langdon went to London two years ago to present his train and motor effect, which was the feature of "The Honeymoon Express" at the Winter Garden. It was offered at the London Opera House for forty weeks and then visited the Continental cities. Engagements were played at the Theater Marigny and at the Alhambra in Paris.

Mr. McCormick's latest effect, "The Forest Fire," was first produced in Liverpool and later seen at the London Palladium. "The Forest Fire" was termed startling and thrillingly realistic by the reviewers. The offering will come to the Palace as soon as Mr. McCormick can get the balance of his properties from Paris, where he was to open just prior to the war.

Mr. McCormick wishes to emphatically deny the report of his death which came from London. "I have been very ill for several months," he says, "but I am far from being eligible for the obituary column."

Speaking of his new offering, Mr. Cormick said: "It was brilliantly successful in London. We immediately booked a long engagement in Paris to follow our London engagement, and had succeeded in getting most of the equipment in Paris before the war. Then the struggle broke out and Paris went wild. I thought of the difficulty of moving my valuable property, but I was absolutely alone. The personnel of the theater, the stage hands, and in fact every able-bodied man in or about the theater had donned a uniform and was on his way to the front, or to be mobilized. Even the horses were in service, and we had to transport the properties piece by piece. We were not able to get all of the stuff aboard. That is what I am waiting for now."

KATHERINE ROBER IN PLAYLET

Katherine Rober, the New England stock star, opened on Monday in vaudeville at Keith's Theater, Lowell, Mass.

Miss Rober is appearing in Una Clayton's playlet, "What Would You Do?" She is supported by Leander Blaisdell and a company of two, and her tour is under the direction of Alf. T. Wilton.

M. S. BENTHAM'S BOOKINGS

Bert Coote and company, for four seasons abroad, will return to American vaudeville in "The Lamb of Wall Street" in Philadelphia, on Nov. 2, booked for a forty-weeks tour by M. S. Bentham.

Bert Errol sails from England on the *Adriatic* on Oct. 14. Booked by Mr. Bentham, Mr. Errol opens in Indianapolis on Nov. 2.

"The Versatile Four" are to return from England for a limited engagement of four weeks. They open at Union Hill on Nov. 16.

AUSTRALIAN McLEANS REOPEN

The Australian McLeans will reopen their vaudeville tour at the Palace in Chicago on Monday.

The McLeans were on the Palace bill last week but withdrew after Monday, following a misunderstanding. The McLeans were programmed to open the bill. The matter has been adjusted and Messrs. Rose and Curtis, who represent the dancers, have arranged for their opening in Chicago.

WILL PHILBRICK IN SKIT

Will H. Philbrick, well known in musical comedy, is to appear in "The Flat Hunters," by Junie McCree. Mr. Philbrick will be assisted by Jessie and Phoebe Cardownie.

All the characters will be played in black face. Max Hart directs the tour.

FIFTH AVENUE GETS SPLIT-WEEK

Proctor's Fifth Avenue Theater opened its season as a split-week vaudeville house last week. Edwards Davis in "One and One Make Three," was featured in the early-week bill along with Dr. Herrman, the "electrical wizard." The last half of the week saw Regina Conelli in Edgar Allan Woolf's "The Lollards" and Nina Payne headlined.

BERT MERKET ON ORPHEUM

Bert Merket, in character songs, has been routed over the Orpheum time by Stoker and Bierbauer. Mr. Merket opens at Winnipeg on Oct. 19.

THE BROOKLYN BILLS

BROOKLYN (*Special*).—The anniversary bill at Keith's Bushwick Theater was bigger and better than ever Sept. 25-Oct. 3. While it is difficult to select the feature it is fair to say that Van and Schenck, two Brooklyn boys, hit the mark with their broadside of song hits. Allan Dinehart and company scored with a clever playlet, "The Meanest Man in the World." Lyons and Yosco always riot their audience, while Rooney and Bent never fail. The remainder of the bill included Bert Lamont and his Cowboys, Daisy Leon, Dainty Marie, Jack E. Gardner, Ma-Belle and ballet, Max and Mabel Ford, the Four Charles, and Valveno and Lamore.

Eddie Foy, with his seven little Foys, seemed to run away with honors at Keith's Orpheum Theater last week. Amelia Bingham presented her original idea, "Big Moments from Great Plays." Emmet Devoy and company, Eveleen Dunmore, Ryan and Tierney, Francis Dooley and Corrine Sales, and Els and French won favor.

J. LEROY DAVIS.

Nat M. Wills was the hit of the Prospect bill, Franklyn Ardell's laughable sketch, "The Suffragette," was well received, and Morton and Austin, who are favorites in South Brooklyn, more than held their own. Others on the bill were Adelaide and Hughes, Dolly Connolly and Percy Wenrich, Darrell and Conway, Crouch and Welch, and Kaiser's Terriers.

"BIG TIME" FOR UNION HILL

B. F. Keith's Hudson Theater in Union Hill is now a two-a-day house. Belle Baker won the hit of last week's bill, which included Jack Kennedy and company, Paul Conchas, Harry Tighe and company, Sawyer and Fanner, Francis and Ross, Poulson and Goldie, and the Equestrian Trio.

LOEW GETS PITTSBURGH HOUSE

PITTSBURGH, Pa. (*Special*).—Marcus Loew, C. H. Miles, and Sullivan and Considine secured a twenty-year lease of the Pitt Theater (formerly the home of the Pitt Stock company), and this house will soon open with popular priced vaudeville.

D. J. PACKMAN.

COMING HEADLINERS

Week of Oct. 12.—*Palace*, Cross and Josephine, "The Society Buds"; *Colonial*, Amelia Bingham and company, Yarrel and Conway, Foster and Ball; *Fulton*, "Any Night," Willard; *Keith's*, Marcho's Deep Sea Divers, Max Wood; *Alhambra*, Sylvester Schaffer, Franklyn Ardell and company, Dainty Marie, Fisher Girls; *Royal*, "Lonesome Lassies," Fanny Brice; *Orpheum*, Houdini, Mr. and Mrs. Carter de Haven, Cressy and Dayne, Van and Schenck; *Bushwick*, Blanche Walsh and company, the Midgleys; *Prospect*, Hazel Cox, "Beauty Is Only Skin Deep."

Week of Oct. 19.—*Victoria*, Charlotte Leslay, "Any Night," Willard; *Colonial*, Blanche Ring and company, Leonard and Russell; *Alhambra*, Mr. and Mrs. Carter de Haven, Nat Wills; *Royal*, Belle Baker, Harry Beresford and company; *Orpheum*, Ball and West, Farber Girls; *Bushwick*, Adelaide and Hughes, "The Bride Shop"; *Prospect*, French and Els.

MR. PHILIP NASH.

DEATH OF PHILIP NASH

General Office Manager of the United Booking Offices Dies Suddenly

Philip F. Nash, general office manager of the United Booking Offices, died suddenly at 5 o'clock Sunday afternoon in his apartment in the Seminole, at No. 2020 Broadway.

The immediate cause of death was acute indigestion. Mr. Nash had been apparently in good health and had attended church in the morning.

Mr. Nash was born at Pottsville, Pa., fifty-five years ago. He was graduated from Niagara University and entered the theatrical business twenty-nine years ago, when the late B. F. Keith selected him to manage the Bijou Theater in Philadelphia. Previously he had been engaged in newspaper work and had been dramatic editor of the Philadelphia *Evening Star*. Mr. Nash became general manager for Mr. Keith in Philadelphia and later came to New York as manager for F. F. Proctor. Later he returned to Mr. Keith's employ.

Mr. Nash's sudden death came as a severe shock to his many friends. He was known and liked by every one in the vaudeville world. Mr. Nash was a member of the Lambs Club, the New York Athletic Club, and the Catholic Club.

He is survived by his wife and two stepdaughters, Mary and Florence Nash, both well known on the stage. He was a brother of the Rev. Father James Nash, of the Church of the Epiphany, Philadelphia.

Mr. E. F. Albee has paid a remarkable tribute to Mr. Nash. "He was a man of great personality and the highest principles," said Mr. Albee. "I have known him for more than twenty-five years, and have always regarded him as more of an associate than an employe. His honesty and integrity and his happy disposition made him beloved by all who came in contact with him."

TO RE-PRODUCE ACT

Joseph Hart Gets Interest in "The Last Tango"—Florence Weber Signed

Joseph Hart has acquired an interest in "The Last Tango," which Arthur Hopkins produced at the Greenpoint Theater in Brooklyn two weeks ago. The offering scored heavily at its try-out.

Mr. Hart is to re-produce the offering, adding a chorus which will bring the ensemble up to eighteen people. The three original principals in the act were Fletcher Norton, Maud Earl, and Audrey Maple, Miss Earl being the author.

Miss Earl will not appear in the new version but will open shortly as a single in a novelty offering. Florence Weber has been signed to play the role she created. Miss Weber played the leading role in "Naughty Marietta," for some time on tour. The other leading roles remain in the hands of Mr. Norton and Miss Maple, who some time ago did a two-act on the "big time."

NAPOLEON SKETCH FOR VARIETIES

Harrison Brockbank, remembered as the Napoleon of "The Purple Road" and the Sir Joseph Porter of last season's Hippodrome revival of "Pinafore," is to enter vaudeville.

Mr. Brockbank will appear in "The Drummer of the Seventy-sixth," a war playlet of Napoleon days, in which he will again appear as the Man of Destiny. The sketch will have incidental music by Harold Vicars. There will be a cast of five.

MAY BOLEY IN WOOLF SKETCH

May Boley has accepted a new sketch by Edgar Allan Woolf, which will bear the title of "Beautifying Bijou."

Miss Boley will be assisted by Eugene Redding. The playlet will break in out of town late this week.

A vaudeville team is having a little controversy with a theatrical paper over the ownership of a joke. They claim to have used the line for eleven years.

ROBERT T. HAINES IN NEW PLAYLET; FRANK KEENAN IN "CONSCIENCE"

Blanche Walsh Opens on Monday—Eugenie Blair Acquires New Sketch

Robert T. Haines will shortly produce a new playlet which he expects will prove a strong successor to William Hurlbut's "The Man in the Dark." The new playlet, "Two Thieves," is the work of Mr. Haines himself and is based on a magazine story. The sketch is said to be a forceful and distinct novelty and to possess the element of dramatic surprise.

Mr. Haines anticipates trying out "Two Thieves" during his coming Southern tour, possibly giving the premiere at New Orleans.

Frank Keenan has secured a new vaudeville playlet to succeed his successful sketch, "Vindication." Mr. Keenan's new vehicle will bear the title of "Conscience." The playlet is now in rehearsal and will be shortly produced in New York.

Adeline Genee, the danseuse, will open her tour in American vaudeville at Keith's Theater in Philadelphia on Oct. 19, coming to the New York houses shortly after.

Blanche Ring will make her metropolitan debut in the varieties at the Colonial on Oct. 19.

Charlotte Lesley, well known in musical comedy and last seen with David Warfield in his revival of "The Auctioneer," makes her variety debut as a "single" at the Victoria on Oct. 19.

The Van Brothers opened in Ottawa this week in their comedy musical act, booked by Stoker and Bierbauer. They play Hamilton next week, with a tour of the Interstate time to follow immediately.

Grace La Rue headlines at the Majestic in Chicago next week, with Milwaukee to follow.

Miss La Rue will shortly be seen in the East. Alf. T. Wilton directs her tour.

Valerie Bergere presented Edgar Allan Woolf's new playlet, "The Locks of Panama," at Keith's in Philadelphia this week. Next week she comes to the Royal in the Woolf sketch.

Paul Swan makes his bow to vaudeville at the Victoria on Oct. 26.

Fred V. Bowers, booked by M. S. Bentham, opened his tour in Toronto on Monday. Next week he plays Harrisburg, Pa.

Frank "Pop" Ward, of Ward and Curran, is working alone, using a country sheriff monologue. John Curran has retired from stage life.

Bonita will make her first appearance as a vaudeville "single" at Hammerstein's Victoria on Monday. Bonita's entry into the varieties was exclusively announced in THE MIRROR last week. Her tour is directed by Edward S. Keller and "Doc" Breed.

Gisela and Rose, two girls who have been appearing abroad in an act which includes imitations and the playing of musical instruments, are being routed for an American tour by Edward S. Keller.

Blanche Walsh's opening date has been definitely settled upon. Miss Walsh will appear for the first time in M. E. Robertson's sketch, "He Who Laughs Last," at the Brooklyn Bushwick on Oct. 12. She will be supported by a cast of four.

The Hanlon Brothers, of "Superba" and "Fantasma" fame, have returned from Europe after giving up four years' bookings on account of the war. Both Frederick and William Hanlon had their autos commandeered by the French at Amiens as they passed through on their way to Calais. They hold orders on the French treasury for the amount of their claims. The Hanlons opened their American season at the Colonial Theater on Monday in "Mr. Lilywhite's Dream," a typical Hanlon extravaganza. Mrs. William Hanlon, daughter of Peter Watson, the theatrical manager of Manchester, England, appears with her husband in the act.

Several changes were made in the Palace bill last week. Stepp, Goodrich and King took the place of Cecile Weston and Louise Leon. Fannie Brice's voice failed her. The Courtney Sisters, also at the Victoria, took her place. The Australian McLeans left the bill after Monday.

Miss Weston was too ill to appear. Weston and Leon will open at the Brooklyn Orpheum this week.

Ruth Roye left the Colonial bill on Tuesday of last week. Stepp, Goodrich and King came up from the Palace and filled the vacancy.

Nora Bayes dropped out of the Alhambra bill on Tuesday night last week, suffering from indigestion. Brice and King, from the Victoria, volunteered to fill the spot. Miss Bayes returned to the bill on Wednesday.

Eugenie Blair opens shortly in vaudeville in a playlet called "The Day of Reckoning." Time is being arranged for the sketch by Alf. T. Wilton.

Marion Murray comes to the Bushwick in Brooklyn on Monday in Edgar Allan Woolf's sketch, "The Modern Prima Donna." This week the playlet is on the Union Hill bill.

Dorothy Mantell broke in a new single act at the Union Square Theater early last week. Miss Mantell offers novelty songs.

Georgianna Stoddard has been added to the cast of "Miss Jennie Wren," in which Rosalind Coghlan and Richard Pitman will appear.

Jack Norworth had three songs in "Hullo, Tango," at the London Hippodrome: "Kitty, the Telephone Girl," "Beautiful Eggs," and "Sister Susie's Sewing Shirts for Soldiers," a sort of cousin to "She Sells Sea Shells." The revue closed Saturday and Mr. Norworth is now at the Pavilion.

The Sebastians, who recently closed at the Jardin de Danse, have been booked for thirty weeks on the United time, opening in November.

Minna Phillips, late of the Corse Payton forces, is rehearsing a new farce-comedy, "Friend Husband," written by J. Leroy Drug. This sketch has a cast of three. Miss Phillips is now touring the Proctor time and she will add the playlet to her repertoire.

Joan Sawyer says the modern dances are aiding Cupid. Listen to these remarks, transcribed by Walter J. Kingsley: "Courtship has always been a difficult thing, but it has been made infinitely easier by the modern dance. The dancing man does not find it very hard to pop the question, as he arrives at a *rapprochement* very rapidly in the arms of a good dancer. If Priscilla, the Puritan maiden, had ever danced a tango with Miles Standish, that gallant would not have had to go courting by proxy, and Priscilla might have become Mrs. Standish instead of Mrs. Alden."

Will Cressy is a genuinely hard worker. He always carries on every vaudeville tour a trunk desk of his own invention. In it are drawers, pigeonholes and a typewriter. The drawers and pigeonholes are filled with manuscripts in the making, photographs, memoranda and writing paper. After every evening performance Mr. and Mrs. Cressy (Blanche Dayne) go to the hotel, have a light lunch and then hurry off to bed. Cressy is up punctually at 8.30 o'clock, gets his breakfast and goes to his desk trunk. There he works until 1 o'clock, eats lunch and is off for the theater. After the matinee he may take a short walk, but is usually back to his desk within an hour. He continues to work until time to return to the theater for the evening performance.

The Langdons have been routed to July by Harry Weber in their successful act, "A Night On the Boulevard."

CHARLES AND HENRY RIGOLETTO,
At the Palace Theater This Week.

Hazel Cox, Ray Cox's sister, makes her first vaudeville appearance in Greater New York at the Prospect Theater, Brooklyn, next week.

Belle Story opened with Charles Dillingham's production, "Chin-Chin," in Philadelphia last week.

Miss Story plays the goddess of Aladdin's lamp, the story revolving around that illuminating and remunerating article in the "Arabian Nights." She has three songs, "The Grey Dove," "Violet," and "In January."

Now that Tommy Grey has scored a hit in his new act, Edgar Allan Woolf is considering an invasion of the varieties in imitations.

Walter Shannon has returned from Europe, and with Marie Annis opened in a revival of his success, "A Shine Flirtation," at the Grand in Syracuse this week.

Kitty Gordon will present Jack Lait's one-act comedy, "Alma's Return," at the Palace Theater on Monday. This tabloid relates further adventures of the heroine of "Alma, Wo Wohnst Du?" Miss Gordon will be supported by Harrison Hunter, Helen Goff, Tony Gaile, and E. O. Martin.

Irene Franklyn is using five new descriptive numbers for her vaudeville tour: "She Was a Blonde," "All Wrong," "The Policewoman," "Nobody's Baby," and "The Chorus Lady's Debut."

Reports from the West indicate that Hermine Shone is scoring on her Orpheum tour in Edgar Allan Woolf's "The Last of the Quakers." Reviewers call it the best Woolf playlet since "Youth." Her supporting company numbers Bessie Warren, Harry Knapp, and Glen Anders.

CHICAGO VAUDEVILLE

CHICAGO (*Special*).—The Majestic Theater for the week ending Oct. 4 had a splendid bill. Bolti Duo opened the programme with their European dances; Charles Yule, Ferd Munier and company in "The Stranger" went big; Jarrow demonstrated his lemon trick; Anna Chandler scored, while Frank Keenan, in his little sketch, "Vindication," well deserved his place as headliner. The balance of the bill included the Bell Family, Laddie Cliff, and Jackson and McLaren.

Mercedes entered on his second successful week at the Palace. The audience manifested unusual interest. Occupying the headline position with Mercedes, the Princess Radjah presented her dances, the Cleopatra and the Chain Dance. Bert Fitzgibbon, who styles himself "The Original Daffy Dill," supplied much laughter. Two dainty little toe dancers topped off the bill in the persons of Dorothy and Madeline Cameron, and Herman Timberg, who is remembered from his singing and violin playing in "School Days," entertained the audience. Josephine Davies and Billy Gellen appeared in new songs, and the Arnaut Brothers gave an interesting exhibition of tumbling. "Locked Out" was presented by Ray Raymond and Florence Bain. The bill closed with Odiva, who gave some exhibitions of swimming and fancy diving, assisted by two sea-lions.

A. C. WILTER.

SOPHIE TUCKER ON LOEW TIME

Sophie Tucker has gone over to the Marcus Loew time.

Miss Tucker opened at the Empress Theater in Grand Rapids, Mich., on Monday of last week. According to the Grand Rapids newspapers, Miss Tucker was booked for the first three days only. It was necessary for the management to call Mr. Loew's office in New York on the long distance 'phone before arrangements could be completed for her appearance. Then arrangements were made for her to play a full week and she made her first appearance on Monday. Claire Rochester headlined the Columbia (Keith) Theater bill in opposition.

Miss Tucker will play thirty weeks on the Loew time.

PERSIAN GARDEN OPENS

Under the personal direction of Joan Sawyer, the Persian Garden, at Fiftieth Street and Broadway, reopened for the new season on Monday evening. The garden has been entirely redecorated and many luxurious Persian rugs and tapestries of latest design have been installed. The dance floor has also been enlarged and a novel system of colored lighting effects arranged.

With Nigel Barrie as her partner, Miss Sawyer is appearing nightly in a variable repertoire of dance evolutions of her own creation, features of which are the Sawyer fox trot and the Nan Pinq maxixe. Dan Kildare's Persian Garden Band furnishes the musical numbers.

BROADWAY THEATER RE-OPENS

The Broadway Theater, completely renovated, reopened on Monday evening, offering a vaudeville bill in conjunction with exclusive motion pictures at a popular scale of prices.

The performance will be continuous from noon to midnight. M. S. Schlesinger is booking manager.

EDWARDS HOST OF CHILDREN

The little Thespians of the Professional Children's School in West Forty-sixth Street were given a theater party as guests of Gus Edwards at the Palace last Friday afternoon. Deaconess Mary H. Hall was the matron of honor, assisted by Misses Mary Bond and Ruth Allen. A tea dance on the Palace stage followed the matinee, and refreshments were served.

Irving Berlin's latest rag is "Stay Where You Belong."

CURRENT BILLS

Victoria—Bessie Wynn, Pat Rooney and Marion Bent, Chip and Marble, Willie Weston, Cecelia Loftus, Bertho's Dogs the Divers, Mr. and Mrs. Mark Murphy, Hoey and Lee, Benny Grey, Ray Dorley Trio, Manhattan Trio, Gene Hodgins and Irene Hammond, George L. Moreland, "Aurisma," Joe Kennedy.

Palace—Alice Lloyd, Keith Boys, Joan Sawyer, assisted by Nigel Barrie; Joe Welch, Mr. and Mrs. Jimmie Barry, Rigoletto Brothers, Franklyn Ardell and company, W. C. Fields, the Goodsmiths.

Colonial—Mr. and Mrs. Carter de Haven, Adele Ritchie, Will Cressy and Blanche Dayne, Francis Dooley and Corinne Sales, Jack Ryan and Harry Tierney, Hanlon Brothers, Lucy Gillette, Harry E. Lester, and Vandinoff and Louie.

Alhambra—Harry Houdini, James and Bonnie Thornton, Edna Aug, "On the School Playgrounds," James Morton and Ralph Austin, the Maglers, Joe Cook, McClellen and Carson, Pietro.

Royal—Adelaide and Hughes, Nat M. Wills, Bert La Mont and His Cowboys, Gus Van and Joe Schenck, Lottie Collins, Gallagher and Carlin, Max and Mabel Ford, La Toy Brothers, Mlle. Doris and Dunn.

Orpheum — Nora Bayes, Jack R. Gardiner, "Beauty Is Only Skin Deep," Dainty Marie, Lowes and Vosco, "The King of the World," Weston and Leon, Morro and Eaton.

Prospect—Minnie Dupree and company, R. A. Roth's "Lonesome Manor," Al. Fox Tilzer and Dorothy Nord, Al. Hawthorne and Jack Inglis, the Lanstons, Edwin George, Correlli and Gillette, Arthur Barrett.

Bushwick—Sylvester Schaffer, Deiro, Emmett De Voy and company, Mae West, Butler Hayland and Alice Thornton, Jack Manion and Val Harris, Fred and Adele Astaire.

B. F. Keith's Circuit of Theatres

E. F. ALBEE, General Manager

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MARTIN BECK, General Manager

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VAUDEVILLE THEATERS

B. F. KEITH'S **PALACE** Broadway & 47th St. Eves. 25, 50, 75c, $1.00, $1.50 Daily Mats. 25, 50, 75c Sunday Concerts 2.15 & 8.15

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ALICE LLOYD
JOE WELCH, THE RIGOLETTOS, FRANKLYN ARDELL & CO.,
RUTH ROYE, W. C. FIELDS
OTHERS

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CRESSY & DAYNE
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"The wizard of the Violin and Piano"
Direction HARRY WEBER

MERCEDES
Direction
United and Orpheum Time

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BOWERS
In Vaudeville
Direction - - M. S. Bentham

The Great
HOWARD
Like good wine, improves with age
Direction - - Morris & Feil

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Here are a few of the many who have played his sketches, and when: Gene Hughes, Blake Ball, Bertie and Elwood, Hatten and Fuller, Kelly and Wentworth, Harry M. Moore, Lewis McCord, Haight and Deane, Jack Conlins, Caroline Franklyn Co. and Maurice Downey Co.
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Direction HARRY WEBER

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author of vaudeville material
(Room 702) 1482 Broadway, N. Y. City

"I write all of Pat Rooney's Songs"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

VAUDEVILLE DATES

The current week is understood where no date is given. — *Dates Ahead must be received by Friday for the next issue.*

"ACT Beautiful": Yosemite, Stockton, 7-8; Orph., San Jose, 9, 10; Orph., Oakland, 11-17.
ADAIR and Adair: Orph., Seattle.
ADAIR, Edith and Eddy: Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.
ADELAIDE and Hughes: Royal, N.Y.C.; Bushwick, B'klyn, 12-14.
ADLER and Arline: Orph., Montreal; Dominion, Ottawa, 12-17; Temple, Hamilton, 19-24.
AHEARN, Chas. Troupe: Orph., Frisco; Orph., Oakland, 11-17.
ALCO Brothers: Orph., Seattle, 11-17.
ALEXANDER and Scott: Orph., Oakland; Orph., Sacramento, 12, 13; Yosemite, Stockton, 14, 15; Orph., San Jose, 16, 17.
ALEXANDER Brothers: Orph., St. Paul, 11-17.
ALEXANDER Kids: Dominion, Ottawa.
ALLEN, Minnie: Orph., St. Paul; Orph., Duluth, 11-17.
ALTHOFF Sisters: Orph., Kansas City; Columbia, St. Louis, 11-17.
AMERICAN Dancers, Six: Orph., Oakland; Orph., Sacramento, 12, 13; Yosemite, Stockton, 14, 15; Orph., San Jose, 16, 17.
"ANY Night": Victoria, N.Y.C., 12-24.
ARCO Brothers: Colonial, Erie, 12-24.
ARDATH, Fred J., Co.: Keith's, Louisville; Keith's, Toledo, 12-17; Hipp., Cleveland, 19-24.
ARDELL, Franklin, Co.: Palace, N.Y.C.; Alhambra, N.Y.C., 12-17; Keith's, Wash., 19-24.
ARNAUT Brothers: Keith's, Columbus; Hipp., Cleveland, 19-24.
ASAHI Troupe: Orph., Duluth; Orph., Winnipeg, 11-17.
ASHLEY and Cantield: Orph., Frisco, 4-17.
ASORIA, Mlle., Co.: Orph., St. Paul; Orph., Sioux City, 11-17.
AUSTIN, Fred and Addie: Bushwick, B'klyn; Poli's, Scranton, 12-17.
AUG, Edna: Alhambra, N.Y.C.
AURIEMA: Victoria, N.Y.C.
"AURORA of Light": Temple, Hamilton, Can.; Grand, Syracuse, 12-17; Poli's, New Haven, 19-24.
AUSTRALIAN Woodchoppers: Columbia, St. Louis; Orph., Memphis, 11-17.
AVON Comedy Four: Orph., Omaha; Orph., St. Paul, 11-17.
BAKER, Belle: Keith's, Phila.; Lyric, N.Y.C., 19-24.
BAKER, Ward: Keith's, Columbus, 19-24.
BALL, Ray E.: Temple, Hamilton, Can.; Temple, Detroit, 12-17.
BARDS, Four: Victoria, N.Y.C., 19-24.
BARNALD'S Animals: Palace, N.Y.C.
BARNARD and Auger: Shubert's, Utica, 12-17.
BARNES, Stuart: Shea's, Toronto.
BARRETT, Arthur: Prospect, B'klyn.
BARRY and Wolfus: Orph., Minneapolis, 11-17.
BARRY, Edwins, Co.: Colonial, Erie, Pa., 12-17.
BARRY, Mr. and Mrs. J.: Palace, N.Y.C.; Keith's, Phila., 12-17.
BARTON, Sam: Grand, Syracuse; Temple, Hamilton, Can., 12-17.
BATES, Shirley, Co.: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
BAYES, Nora: Orph., B'klyn; Colonial, N.Y.C., 12-17.
BEAUMONT and Arnold: Dominion, Ottawa.
"BEAUTIES, Two": Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10; Orph., Los Angeles, 11-17.
"BEAUTY Is Only Skin Deep": Orph., B'klyn; Prospect, B'klyn, 12-17.
BELL Family: Maj., Milwaukee.
BELLECLAIRE Brothers: Temple, Detroit, 19-24.
BELLING, Robert: Colonial, N.Y.C.; Keith's, Boston, 12-17; Keith's, Prov., 19-24.
BENDIX Players, Theo: Orph., Seattle, 11-17.
BENTON, Fremont and Co.: Orph., Sioux City, 11-17.
BERESFORD, Harry, Co.: Shea's, Toronto, Can.; Prospect, B'klyn, 12-17; Royal, N.Y.C., 19-24.
BERGEN, Alfred: Orph., Minneapolis; Orph., St. Paul, 11-17.
BERGERE, Valeria, Co.: Keith's, Phila.; Keith's, Wash., 12-17; Maryland, Baltimore, 19-24.
BEYER, Ben, and Brother: Maryland, Balto.
BICKEL and Watson: Forsythe, Atlanta.
BINGHAM, Amelia, Co.: Colonial, N.Y.C., 12-17; Keith's, Boston, 19-24.
BINNS and Burt: Orph., Oakland; Orph., Los Angeles, 11-17.
BISON City Four: Orph., Harrisburg, 12-17.
BOGANNY Troupe: Keith's, Cincinnati; Shea's, Buffalo, 19-24.
BOLAND and Hole: Orph., Los Angeles, 4-17.
BOND and Casson: Bijou, Savannah, 5-7; Victoria, Charleston, 8-10.
BOND, Mrs. F.: Orph., Omaha; Maryland, Balto., 19-24.
BOUNCER, Billy: Shea's, Buffalo; Shea's, Toronto, 12-17.
BOUTIN and Parker: Poli's, Scranton, 19-24.
BOWERS, Frederick V., Co.: Orph., Birmingham; Keith's, Indianapolis, 12-17.
BRADS, The: Colonial; Erie; Hipp., Cleveland, 12-17.
BRICE, Fannie: Royal, N.Y.C., 12-17.
"BRIDE Shop": Keith's, Prov.; Keith's, Boston, 12-17; Bushwick, B'klyn, 19-24.
BRONSON and Baldwin: Orph., B'klyn; Royal, N.Y.C., 12-17; Keith's, Phila., 19-24.
BROOKS and Bowen: Grand, Pittsburgh; Grand, Syracuse, 12-17; Colonial, N.Y.C., 19-24.
BROOKS, Harry, Co.: Temple, Rochester.
BROWN and Rochelle: Columbia, St. Louis, 11-17.
BROWN, Palmers and Brown: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
BROWN, George M., Co.: Hipp., Cleveland, 12-17.
BRUCH, Fritz and Lucy: Orph., Birmingham; Forsythe, Atlanta, 12-17.
BURKE and McDonald: Orph., Montreal; Dominion, Ottawa, 12-17; Temple, Hamilton, 19-24.
BURKE, John and Mae: Orph., Sioux City; Columbia, St. Louis, 11-17.
BURKHART and White: Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10; Orph., Los Angeles, 11-17.
BURNHAM and Erwin: Orph., Seattle, 11-17.
BURNS and Fulton: Orph., Des Moines, 11-17.
BURNS and Lorn: Shea's, Buffalo; Shea's, Toronto, 12-17.
BURNS, Elmer and Grady: Keith's, Louisville.
CAMERON Sisters: Maj., Milwaukee, 4-17.
CAMPBELL Misses: Garrick, Wilmington, Del., 12-17.
CANTOR and Lee: Bushwick, B'klyn, 12-17.
CANTWELL and Walker: Orph., Kansas City, 11-17.
CARDO and Noll: Colonial, Erie, 12-17.
CARDO and Noll: Hipp., Cleveland, 12-17.
CARILLO, Leo: Dominion, Ottawa, Can.; Temple, Detroit, 12-17; Temple, Rochester, 19-24.
CARLETONS, Two: Grand, Pittsburgh; Keith's, Indianapolis, 19-24.
CARLTON and Davis: Poli's, Scranton.
CARRERA, Liane, Co.: Orph., Des Moines; Orph., St. Paul, 11-17.
CARTMEL and Harris: Orph., Duluth; Orph., Winnipeg, 11-17.
CARUS, Emma and Randall: Temple, Detroit; Temple, Rochester, 19-24.
CASTILLIANS, Three: Columbia, Grand Rapids, 12-17; Keith's, Toledo, 19-24.
CARTLEE, The: Orph., B'klyn.
CATALANO and Denny: Keith's, Boston; Poli's, Scranton, 19-24.
CAUPOLICAN, Chief: Orph., Frisco, 11-17.
CHADWICK Trio: Columbia, St. Louis; Orph., Memphis, 11-17.
CHANDLER, Anna: Maj., Milwaukee, 4-17.
CHAPS, Four Melodious: Maryland, Balto., 19-24.
CHERRERT'S Manchurians: Orph., Knoxville; Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17; Grand, Pittsburgh, 19-24.
CHIP and Marble: Victoria, N.Y.C.; Prospect, B'klyn, 12-17.
CHRISTIENNE and Louisette: Grand, Pittsburgh; Keith's, Cincinnati, 12-17; Grand, Pittsburgh, 19-24.
CHUNG Hwa Four: Garrick, Wilmington; Victoria, N.Y.C., 19-24.
CLARK and McCullough: Keith's, Cincinnati, 19-24.
CLARK and McDonough: Colonial, Erie.
CLARK and Verdi: Orph., Des Moines; Orph., Sioux City, 11-17.
CLIFF, Laddie: Columbia, St. Louis; Orph., Memphis, 11-17.
COLE and Denahy: Orph., Los Angeles, 4-17.
COLLINS and Hart: Colonial, N.Y.C., 19-24.
COLLINS, Lotta: Royal, N.Y.C.
COLLINS, Raveling: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10; Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
"COLONIAL Days": Keith's, Columbus; Grand, Pittsburgh, 19-24.
COMFORT and King: Keith's, Louisville; Temple, Detroit, 19-24.
CONCHAS, Paul; Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
CONLIN and Steele: Keith's, Toledo; Keith's, Columbus, 12-17; Hipp., Cleveland, 19-24.
CONLIN, Jay: Orph., Duluth.
CONNELLY and Weinrich: Keith's, Phila.; Orph., Birmingham, 12-17; Forsythe, Atlanta, 19-24.
CONNELLY, Jane, Co.: Keith's, Wash.
CONROY and Mahoney: Keith's, Louisville; Grand, Pittsburgh, 12-17; Keith's, Cincinnati, 19-24.
CONSUL and Betty: Orph., Montreal.
COOK, Joe; Alhambra, N.Y.C.; Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
COOPER, Harry: Keith's, Cincinnati, 12-17.
COOPER, Jos and Lew: Orph., Frisco, 4-17.
CORBETT, Sheppard and Donovan: Orph., Toledo; Orph., Winnipeg, 11-17.
CORELLI and Gillette, Rose: Prospect, B'klyn; Royal, N.Y.C., 12-17; Orph., B'klyn, 19-24.
CORIO and Dunn: Majestic, Chicago.
CORRADINI'S Animals: Maj., Milwaukee, 11-17; Keith's, Indianapolis, 19-24.

AFTER 15 YEARS HEADLINING THE LEADING THEATRES OF ENGLAND AND THE CONTINENT

GOBERT BELLING

and his remarkable Comedy Animal Act scored at the

PALACE THEATRE, Last Week

COWBOY Minstrels: Royal, N. Y.C.; Maryland, Balto., 12-17; Shea's, Buffalo, 19-24.
COX, Hazel: Keith's, Wash.; Prospect, B'klyn, 12-17.
CRANE, Mr. and Mrs. Douglas: Orph., New Orleans.
CREIGHTON, E. Co.: Temple, Detroit; Temple, Rochester, 12-17; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
CREIGHTON Sisters, Three: Forsythe, Atlanta; Orph., Jacksonville, 12-17.
CRESSY and Dayne: Colonial, N.Y.C.; Orph., B'klyn, 12-17; Alhambra, N.Y.C., 19-24.
CRONIN, Morris: Orph., Frisco, 11-17.
CROUCH and Welch: Keith's, Boston, 12-17; Maryland, Balto., 19-24.
CROWELL, Byrd Frost: Spreckles, San Diego; Orph., Salt Lake City, 11-17.
CULLEN, James: Orph., New Orleans; Keith's, Louisville, 19-24.
CUMMINGS and Gladdings: Grand, Pittsburgh; Keith's, Cinti., 12-17.
CURTIS, Julia: Keith's, Columbus; Keith's, Toledo, 12-17; Columbia, Grand Rapids, 19-24.
DALY, Arnold: Orph., Los Angeles, 4-17.
DALY, Vinie: Columbia, St. Louis.
DAMEREL, George, Co.: Columbia, St. Louis, 11-17.
DARRELL, Emily, and Charley Conway: Colonial, N.Y.C., 12-17.
DAVIS, Josephine: Temple, Detroit; Temple, Rochester, 12-17.
DE COE, Harry: Orph., Frisco, 11-17.
DEHANS, Hart: Colonial, Erie, 19-24.
DE HAVEN and Nice: Orph., Des Moines; Orph., Sioux City, 11-17.
DE HAVEN, J. Mr. and Mrs.: Colonial, N.Y.C.; Orph., 12-17; Alhambra, N.Y.C., 19-24.
DEIRO: Bushwick, B'klyn; Victoria, N.Y.C., 12-17.
DE LA ROSE: Orph., Lincoln; Columbia, St. Louis, 11-17.
DE MAR, Grace: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
DE MICHELLE Brothers: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
DERKIN'S Dogs: Forsythe, Atlanta; Bijou, Savannah, 12-14; Victoria, Charleston, 15-17; Colonial, Richmond, 19-21; Lyric, Richmond, 22-24.
DE RERRIS, Henrietta: Orph., Montreal, 12-17.
DE VINE and Williams: Keith's, Indianapolis; Keith's, Columbus, 12-17; Grand, Pittsburgh, 19-24.
DE VOY, Manuel: Bushwick, B'klyn; Keith's, Prov., 12-17.
DIAMOND and Brennan: Maryland, Balto.; Victoria, N.Y.C., 12-17.
DICKINSON, Ruba: Orph., Sacramento, 12, 13; Yosemite, Stockton, 14, 15; Orph., San Jose, 16, 17.
DINEHART, Allen, Co.: Maryland, Balto.; Keith's, Wash., 12-17.
DIVINOFF, Ida: Orph., Oakland, 11-17.
DIXEY, Henry E.: Colonial, N. Y.C.
DOCKSTADER, Lew: Keith's, Louisville; Keith's, Phila., 12-17.
DOOLEY and Rugel: Shea's, Buffalo; Shea's, Toronto, 12-17; Shubert's, Utica, 19-24.
DOOLEY and Sayles: Colonial, N.Y.C.; Royal, N.Y.C., 19-24.
DOOLEY, Ray, Trio: Victoria, N.Y.C., 12-17.
DOREE, Mme., Co.: Keith's, Toledo, 12-17.
DORIA, Mlle: Royal, N.Y.C.
DORR, Marie: Keith's, Boston; Keith's, Prov., 12-17; Poli's, Springfield, 19-21; Poli's, New Haven, 22-24.
DREW, Lowell and Esther: Orph., Jacksonville, 12-17.
DUFFY and Lorenzo: Orph., Denver; Orph., Lincoln, 11-17.
DUNFEE, Josephine: Orph., Salt Lake City; Orph., Denver, 11-17.
DUPREE and Dupree: Orph., Memphis; Orph., New Orleans, 11-17.
DUPREE, Minnie, Co.: Prospect, B'klyn; Keith's, Prov., 12-17.
DURKIN, Kathryn: Orph., Oakland.
DYER, Hubert, Co.: Orph., Duluth, 11-17.
"EDGE of the World": Orph., B'klyn.
EDWARDS'S, Gus, New Song Revue: Keith's, Cinti., 12-17; Keith's, Louisville, 19-24.
ELINORE and Williams: Orph., New Orleans.
EL RAY Sisters: Orph., Minneapolis; Orph., St. Paul, 11-17.
EMMETT, Mr. and Mrs. Hugh: Orph., Jacksonville; Colonial, Norfolk, 12-13; Lyric, Richmond, 14-17.
ENRICO: Orph., Jacksonville.
ENTERTAINERS, Four: Shubert's, Utica, N. Y., 12-17.
ERNIE and Ernie: Orph., Des Moines; Orph., Sioux City, 11-17.
ESTELLE Sisters: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24.
EUGENE Trio: Orph., Minneapolis; Orph., Winnipeg, 11-17.
EVERETT'S Hippodrome: Orph., Sioux City, 11-17.
FABER Girls: Alhambra, N.Y.C., 12-17; Orph., B'klyn, 19-24.
FARRELL, Edward, and Co.: Penn, Phila.; Dockstader, Wilmington, 12-13; Keith's, Boston, 19-24.
FIELDS, W. C.: Palace, N.Y.C.
FINN and Finn: Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10; Spreckles, San Diego, 11-17.
FITZGIBBON, Bert: Keith's, Columbus; Grand, Syracuse, 12-17; Keith's, Toledo, 19-24.
FITZGIBBON, Marie: Orph., Montreal; Temple, Hamilton, 12-17; Bushwick, B'klyn, 19-24.
"FIXING the Furnace": Grand, Syracuse; Hipp., Cleveland, 12-17; Keith's, Columbus, 19-24.
FLANAGAN and Edwards: Shea's, Toronto, Can.; Temple, Detroit, 12-17; Temple, Rochester, 19-24.
FLORO, Prince: Hipp., Cleveland.
FORD and Allison: Shea's, Toronto.
FORD and Hewitt: Keith's, Boston, 12-17.
FORD, Bertie: Orph., Minneapolis, 11-17.
FORD, Max and Mabel: Royal, N.Y.C.; Grand, Syracuse, 12-17; Shea's, Buffalo, 19-24.
FORHER and Green: Columbia, St. Louis, 11-17.
FOSTER and Ball Co.: Colonial, N.Y.C., 12-17; Orph., B'klyn, 19-24.
FOSTER, Bill: Orph., Birmingham, 12-17.
FOY, Eddie, and Family: Keith's, Wash.
FRANKLIN and Green: Grand, Syracuse, 12-17; Temple, Detroit, 19-24.
FRANKLIN, Irene: Orph., Harrisburg.
FRASQUITA, Mlle.: Temple, Detroit, 12-17; Temple, Rochester, 19-24.
FRENCH and Els: Royal, N.Y.C.; Prospect, B'klyn, 19-24.
FRIGANZA, Trixie: Orph., Omaha; Orph., Minneapolis, 11-17.
FROSINI: Colonial, Erie; Keith's, Prov., 19-24.
GALLAGHER and Carlin: Royal, N.Y.C.; Orph., B'klyn, 19-24.
GALLOWAY, Louise, Co.: Keith's, Indianapolis; Keith's, Louisville, 12-17.
GARDINER Trio: Orph., Minneapolis; Orph., Omaha, 11-17.
GARDNER, Jack: Orph., B'klyn; Keith's, Prov., 12-17; Keith's, Boston, 19-24.
GARGOIGNE, Cleo: Orph., Seattle, 11-17.
GAUDSMITHS, The: Palace, N.Y.C.; Maryland, Balto., 12-17; Keith's, Phila., 19-24.
GEIGER, John: Orph., Kansas City; Orph., Omaha, 11-17.
GENEE, Adeline, Co.: Keith's, Phila., 19-24.
GEORGE, Edwin: Prospect, B'klyn; Orph., B'klyn, 12-17.
GERR and Delaney: Poli's, Springfield, 19-21; Poli's, New Haven, 22-24.
GERTIE, Whitney McCoy's: Grand, Syracuse, 12-17.
GILETTE, Lucy: Keith's, Wash., 12-17.
GILLINGWATER, Claude: Orph., Frisco, 4-17.
GIRL from Atlantic City: Victoria, N.Y.C.
GLEASON'S Dogs: Keith's, Louisville, 12-17.
GLEASON and Houlihan: Keith's, Prov., 12-17; Shubert's, Utica, 19-24.
GLENN, Hall: Hudson, Union Hill, 12-17.
GOLDEN, Claude: Orph., Seattle.
GOLDENBERG, R. L.: Maryland, Balto.
GOLDEN Troupe: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
GORDON and Rice: Keith's, Prov., 12-17.
GORMLEY and Caffery: Orph., Denver.
GOULD and Ashlyn: Keith's, Cinti.; Keith's, Louisville, 12-17; Orph., Birmingham, 19-24.
GRANGE, Irene: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
GRANT and Hess: Orph., Salt Lake City, 11-17.
GRAPEWIN, Chas., and Co.: Hipp., Cleveland; Grand, Pittsburgh, 12-17; Keith's, Cinti., 19-24.
GRARERA, The: Orph., Oakland; Orph., Sacramento, 12, 13; Yosemite, Stockton, 14, 15; Orph., San Jose, 16, 17.
GRAY, Bunny: Victoria, N.Y.C.
"GREEN Beetle, The": Maj., Milwaukee, 11-17.
GUY and Irene Magley: Alhambra, N.Y.C.
HABER, Eleanor, Co.: Orph., Lincoln, 11-17.
HALL, Willis, and Brother: Poli's, Scranton.
HALL, Billy Sweet: Orph., Winnipeg; Sherman Grand, Calgary, 12-14; Orph., Regina, 15-17.
HALPERIN, Nan: Royal, N.Y.C.
HAMAD, Abou, Troupe: Garrick, Wilmington, 19-24.
HAMILTON and Barnes: Garrick, Wilmington, 12-17; Poli's, Scranton, 19-24.
HANLON Brothers Co.: Colonial, N.Y.C.
HANS Linne Girls: Orph., Lincoln.
HARRIS and Mayson: Bushwick, B'klyn.
HART, Marie and Billy: Orph., Denver; Orph., Lincoln, 11-17.
HARTMAN and Verady: Keith's, Cinti.; Keith's, Toledo, 12-17; Keith's, Columbus, 19-24.
HAVEL-O'Brien Co.: Orph., Frisco.
HAVEMAN'S Animals: Victoria, N.Y.C., Sept. 13—indef.
HAVILAND and Thornton: Bushwick, B'klyn.
HAWKINS, Lew: Orph., Kansas City, 11-17.
HAWTHORNE and Inglis: Prospect, B'klyn; Bushwick, B'klyn, 12-17.
HAYES, Ed., Co.: Orph., Kansas City; Orph., Omaha, 11-17.
HAYWARD-Stafford Co.: Orph., Salt Lake City; Orph., Denver, 12-18; Orph., Lincoln, 19-24.

ROBERT EDESON
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Management C. M. BLANCHARD

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FRANKLIN BATIE
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Now at BRAWNER, ATOP THE STRAND

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Direction of M. S. Bentham

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CLEO MAYFIELD
Direction M. S. BENTHAM

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FEATURED
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IT CAN BE DONE

RENA SANTOS
The Girl with the Big Voice

HEATH and Millership: Grand, Syracuse; Hipp., Cleveland, 12-17; Columbia, Grand Rapids, 19-24.
HENDLER, Hirschel: Forsythe, Atlanta.
HENDRICKS and Paduia: Victoria, Charleston, 12-14; Bijou, Savannah, 15-17.
HENNINGS, J. and W.: Hipp., Cleveland; Columbia, Grand Rapids, 12-17; Keith's, Toledo, 19-24.
HENRYS, Flying: Orph., Montreal, 12-17; Dominion, Ottawa, 19-24.
HERMAN and Lee: Orph., Montreal, Can.
HERSCHEL and Hendler: Colonial, Erie, 19-24.
HESS Sisters: Orph., Denver; Orph., Lincoln, 11-17.
HICKEY Brothers, Three: Sprecklos, San Diego; Orph., Salt Lake City, 11-17.
HIGGINS, John: Orph., Salt Lake City; Orph., Denver, 19-24.
HINES and Fox: Sprecklos, San Diego; Orph., Salt Lake City, 4-17.
HODGKINS, Gene, and Irene Hammond: Victoria, N.Y.C.
HOEY and Lee: Victoria, N.Y.C.; Keith's, Indianapolis, 19-24.
HOFFMANN, Gertrude: Orph., Winnipeg; Sherman Grand, Calgary, 12-14; Orph., Regina, 15-17.
HOFFMAN, Lee: Victoria, Charleston; Bijou, Savannah, 15-17.
HOLMAN, Harry, Co.: New Grand, Evansville, 5-7; Variety, Terre Haute, Ind., 8-11; Grand, St. Louis, 12-18; Avenue, St. Louis, 19-21; Lyric, Danville, 22-24.
HOLT, Alfred: Maryland, Baltimore, 19-24.
HOPKINS and Hammond: Victoria, N.Y.C.
HOPKINS Sisters: Keith's, Toledo; Keith's, Columbus, 12-17; Keith's, Indianapolis, 19-24.
HORELIK Family: Grand, Pittsburgh, 12-17; Hipp., Cleveland, 19-24.
HOUDINI, Harry: Alhambra, N.Y.C.; Orph., B'klyn, 12-17.
HOVAN, Van: Grand, Syracuse, 19-24.
HOWARD and McGrane: Orph., Birmingham; Forsythe, Atlanta, 12-17.
HOWARD and Simon: Temple, Detroit; Temple, Rochester, 12-17.
HOWARD, Charles, Co.: Orph., Duluth; Orph., St. Paul, 11-17.
HOWARD, Great: Keith's, Louisville; Keith's, Cincinnati, 12-17; Orph., Birmingham, 19-24.
HUNTING and Francis: Orph., Boston.
HUNTING, Law and Mollie: Columbia, Grand Rapids; Temple, Detroit, 12-17.
HURMAN, Nine White: Keith's, Wash.
HYMACK: Keith's, Boston; Keith's, Prov., 12-17; Colonial, N.Y.C., 19-24.
IMHOFF, Conn and Corsene: Orph., Sioux City; Orph., Minneapolis, 11-17.
IOLERN Sisters: Shea's, Toronto.
ISHIKAWA Japs: Poli's, Springfield, 10-21; Poli's, New Haven, 22-24.
IRIMED: Yosemite, Stockton, 5-7; Orph., San Jose, 8-10; Orph., Los Angeles, 11-17.
JACK and Foris: Orph., St. Paul; Orph., Duluth, 11-17.
JACKSON, Joe: Keith's, Wash., 12-17; Royal, N.Y.C., 19-24.
JARROW: Columbia, St. Louis; Columbia, Grand Rapids, 19-24.
JARVIS and Harrison: Keith's, Toledo; Grand, Pittsburgh, 12-17; Hipp., Cleveland, 19-24.
JEFFERSON, Joseph: Orph., Seattle, 11-17.
JOHNSON and Dean: Victoria, N.Y.C., 19-24.
JOHNSON and Wells: Orph., Montreal.
JOHNSON, Johnny, Co.: Orph., St. Paul; Orph., Duluth, 11-17.
JOHNSON'S, Tom, Dogs: Shubert's, Utica, 19-24.
JONES and Sylvester: Orph., Salt Lake City; Orph., Denver, 11-17.
JULIET: Hipp., Cleveland; Columbia, Grand Rapids, 12-17; Keith's, Toledo, 19-24.
KAJIYAMA: Orph., New Orleans.
KALICH, Bertha, Co.: Orph., Kansas City, 11-17.
KALMER and Brown: Orph., Frisco, 11-17.
KANE and Wayne: Keith's, Prov.
KELLY and Galvin: Shubert's, Utica.
KELLY, Walter: Hipp., Cleveland; Grand, Pittsburgh, 12-17; Keith's, Indianapolis, 19-24.
KENNEDY, Joe: Victoria, N.Y.C.
KENNY, Joe: Victoria, N.Y.C.
KENT, Annie: Orph., Memphis; Orph., New Orleans, 11-17.
KEYSTONE: Victoria, N.Y.C.
KIMBERLY and Mohr: Orph., Memphis, 11-17.
KINGSTON and Ebner: Temple, Rochester; Keith's, Boston, 19-24.
KIRK and Fogarty: Orph., Memphis; Orph., New Orleans, 11-17.
KLUTING'S Animals: Keith's, Phila.
KORNAU, Fred: Orph., St. Paul; Orph., Duluth, 11-17.
KRAMER and Morton: Orph., Kansas City; Orph., Des Moines, 11-17.
KRAMER and Patterson: Yosemite, Stockton, 5-7; Orph., San Jose, 8-10; Sprecklos, San Diego, 11-17.
KRAMER, Tim: Temple, Rochester; Maryland, Baltimore, 12-17; Keith's, Phila., 19-24.
KRUMKA Brothers: Temple, Detroit; Temple, Rochester, 12-17.
KRONOLD, Hans: Orph., Oakland; Orph., Sacramento, 12-14; Yosemite, Stockton, 15-17; Orph., San Jose, 19-21.
KUMMER, Claire: Keith's, Prov.
LADY Sen Mei: Orph., Denver.
LAFRANCE and Bruce: Bijou, Savannah, 5-7; Victoria, Charleston, 8-10; Orph., Birmingham, 12-17.
LAI Mon Kim: Orph., Omaha; Orph., Sioux City, 11-17.
LA REMOLINA and Four Darros Brothers: Lambert and Ball: Orph., Lambert's; Maryland, Baltimore; Keith's, Phila., 12-17; Orph., Montreal, 19-24.
LA MONT, Bert, and His Cowboys: Royal, N.Y.C.
LANE and O'Donnell: Keith's, Indianapolis; Keith's, Louisville, 12-17; Grand, Syracuse, 19-24.
LANGDONS, The: Prospect, B'klyn; Bushwick, B'klyn, 12-17; Alhambra, N.Y.C., 19-24.
LARKY'S New Act: Shubert's, Utica.
LA TOY Brothers: Royal, N.Y.C.; Keith's, Phila., 12-17; Grand, Pittsburgh, 19-24.
LAUDER Pictures: Keith's, Phila.; Grand, Pittsburgh, 19-24.
LAURENCE and Edwards: Orph., Birmingham, 12-17; Forsythe, Atlanta, 19-24.
"LAWN Party": Grand, Pittsburgh; Orph., Birmingham, 12-17; Forsythe, Atlanta, 19-24.
LAWRENCE and Hurl Falls: Keith's, Prov.
LEE and Cranston: Grand, Syracuse.
LEE GROSS: Columbia, St. Louis, 11-17.
LE HORS and Dupree: Orph., Birmingham; Forsythe, Atlanta, 19-24.
LEIGHTON, Three: Columbia, Grand Rapids; Keith's, Toledo, 12-17.
LELANDS, The: Prospect, B'klyn, 12-17.
LEON Co.: Colonial, Erie, 19-24.
LEONARD and Russell: Colonial, N.Y.C., 19-24.
LES JUNDTS: Dominion, Ottawa.
LESLAY, Charlotte: Victoria, N.Y.C., 19-24.
LESTER, Harry B.: Colonial, N.Y.C.; Keith's, Phila., 19-24.
LEVERING Co.: Keith's, Boston.
LEVY, Bert: Columbia, Grand Rapids; Keith's, Toledo, 19-24.
LEW and Hunting: Temple, Rochester, 19-24.
LEWIS and Russell: Orph., Sioux City; Orph., Minneapolis, 11-17.
LEWIS, J. C., Jr., and Co.: Bijou, Savannah, 12-21; Victoria, Charleston, 22-24.
LEWIS, Leo: Victoria, N.Y.C., 12-17.
LEWIS, W. Harry, Quintette: Orph., Lincoln; Orph., Kansas City, 11-17.
LIBBY and Burns: Orph., Winnipeg; Sherman Grand, Calgary, 12-14; Orph., Regina, 15-17.
LIBONATI: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17; Forsythe, Atlanta, 19-24.
LIPINSKY'S Dogs: Keith's, Phila., 12-17; Keith's, Boston, 19-24.
LLOYD, Alice: Palace, N.Y.C.; Scranton, 12-17; Orph., Montreal, 19-24.
LOCKETT and Waldron: Orph., Seattle.
"LONESOME Ladies": Prospect, B'klyn; Royal, N.Y.C., 12-17.
LORRIMONDS: Orph., Omaha.
LOYAL Sylvia, Co.: Keith's, Prov.; Bushwick, B'klyn, 12-17.
LUCIER, Lancton, Co.: Columbia, St. Louis; Orph., Memphis, 11-17.
LYDELL, Rogers and Lydell: Orph., Seattle.
LYONS and Yosco: Orph., B'klyn; Colonial, N.Y.C., 12-17; Alhambra, 19-24.
LYRES, Three: Keith's, Phila.; Hipp., Cleveland, 12-17; Keith's, Cincinnati, 19-24.
MA BELLE and Ballet: Maryland, Baltimore; Keith's, Phila., 12-17; Keith's, Boston, 19-24.
MACK and Orth: Orph., Frisco; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17; Orph., Montreal, 19-24.
MACK and Samester: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24.
MACK and Walker: Orph., Oakland, 11-17.
MACK, Charles, Co.: Keith's, Boston, 11-17.
MADDENS, The: Alhambra, N.Y.C.; Bushwick, B'klyn, 12-17.
MADISON and James: Forsythe, Atlanta, 12-17; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
MAKING the Movies: Poli's, Scranton.
MANG and Snyder: Keith's, Prov., 19-24.
MANHATTAN Trio: Victoria, N.Y.C.
MANION, Jack, and Val Harris: Bushwick, B'klyn.
MARGANTONI Trio: Temple, Detroit, 12-17.
MARCONI Brothers: Forsythe, Atlanta; Orph., Birmingham, 12-17; Temple, Rochester, 19-24.
MARIE, Dainty: Orph., B'klyn; Alhambra, N.Y.C., 12-17.
MARLO and Duffy: Orph., Jacksonville; Forsythe, Atlanta, 12-17.
MARSHALL, Edward: Keith's, Prov., 12-17.
MARTIN, H. B.: Orph., Duluth.
MARTINS, Flying: Prospect, B'klyn.
MARZELLA'S Birds: Keith's, Cincinnati, 12-17.
MATINEE Girls: Sprecklos, San Diego; Orph., Salt Lake City, 11-17.
MAXIMS Brothers and Bobby: Keith's, Wash.; Colonial, N.Y.C., 12-17; Bushwick, B'klyn, 19-24.
MAYO and Tally: Victoria, N.Y.C., 19-24.
McCLAREN and Carson: Alhambra, N.Y.C.
McCORMACK and Irving: Keith's, Columbus; Keith's, Toledo, 12-17; Grand, Syracuse, 19-24.
McCONNELL and Simpson: Orph., New Orleans.
McDERMOTT, Billy: Temple, Hamilton, Can.; Keith's, Toledo, 12-17; Keith's, Columbus, 19-24.
McDEVITT, Kelly and Lacey: Keith's, Phila., 12-17.
McGINN, Frances, Co.: Orph., Los Angeles; Sprecklos, San Diego, 11-17.
McGOODA, Charles, Co.: Sprecklos, San Diego; Orph., Salt Lake City, 11-17.
McKAY and Ardine: Orph., Omaha, 11-17.
McLELLAN and Carson: Alhambra, N.Y.C.; Orph., B'klyn, 12-17; Grand, Pittsburgh, 19-24.
McMAHON-Diamond Co.: Orph., Montreal, 12-17; Dominion, Ottawa, 19-24.
McRAY and Clegg: Columbia, St. Louis.
MERHAN'S Dogs: Orph., Seattle, 11-17.
MELVILLE and Higgins: Orph., B'klyn, 12-17.
MELVINS, Three: Hudson, Union Hill, 12-17.
MERCEDES: Columbia, St. Louis; Orph., Memphis, 11-17.
MERLE'S Cockatoos: Orph., Birmingham, 12-17.
MERRILL and Otto: Orph., Los Angeles; Sprecklos, San Diego, 11-17.
METTETTIS, Five: Orph., Frisco, 4-17.
MEYARD Trio: Shea's, Buffalo; Shea's, Toronto, 12-17; Hipp., Cleveland, 19-24.
MILLER and Lyles: Orph., Salt Lake City; Orph., Denver, 11-17.
MILLER and Vincent: Imperial, Vancouver, 11-18; Orph., Seattle, 19-24.
MILLER, De Voe and Price: Bijou, Savannah, 5-7; Victoria, Charleston, 8-10; Orph., Jacksonville, 12-17.
MILTON and De Long Sisters: Orph., Harrisburg; Maryland, Baltimore, 12-17; Keith's, Phila., 19-24.
MONETA Five: Temple, Detroit; Victoria, N.Y.C., 12-17.
MONTGOMERY, Marshall: Maryland, Balto.; Victoria, N.Y.C., 12-17; Bushwick, B'klyn, 19-24.
MONTY and Dot: Dominion, Ottawa, 12-17; Temple, Hamilton, 19-24.
MOORE and Littlefield: Orph., Seattle.
MOORE and Yates: Orph., B'klyn; Keith's, Boston, 19-24.
MORAN and Wiser: Maryland, Balto.; Royal, N.Y.C., 12-17; Keith's, Prov., 19-24.
MORELAND: Victoria, N.Y.C.
MORIN Sisters: Orph., Jacksonville; Lyric, Richmond, 12-14; Colonial, Norfolk, 15-24.
MORRIS, Hilda: Orph., Minneapolis; Orph., Winnipeg, 11-17.
MORTON and Austin: Alhambra, N.Y.C.; Colonial, N.Y.C., 12-17.
MORTON and Glass: Colonial, N.Y.C.; Bushwick, B'klyn, 12-17.
MORTON, Ed.: Temple, Detroit; Temple, Rochester, 12-17; Hipp., Cleveland, 19-24.
MORTON, Sam and Kitty: Bushwick, B'klyn, 5-17.
MOSARTS, The: Orph., Lincoln; Orph., Kansas City, 11-17.
MUNTHER, Dorothy: Maryland, Balto., 12-17.
MYLLER and Cowan: Keith's, Prov.
MULLER and Stanley: Maryland, Balto.
MURPHY, Chauncey, Co.: Poli's, Scranton, 12-17.
MURPHY, Mr. and Mrs.: Victoria, N.Y.C.
MYSTIC Bird: Orph., Harrisburg, 12-17; Poli's, Scranton, 19-24.
NANA: Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
NASH, Julia, and Co.: Keith's, Columbus, 12-17; Keith's, Louisville, 19-24.
NATALIE and Ferrari: Orph., Salt Lake City; Orph., Denver, 11-17.
NAVIGATORS, Six: Prospect, B'klyn, 19-24.
NEHER and Kassel: Orph., Birmingham, 12-17.
NELSON and Barker: Keith's, Columbus, 19-24.
NEPTUNE'S Garden: Orph., Kansas City; Columbia, Grand Rapids, 19-24.
NEVINS and Erwood: Maj., Milwaukee.
NEWELL and Most: Victoria, Charleston, 5-7; Bijou, Savan-

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sas, 5-10; Orph., Jacksonville, 12-24.
NEWHOFF, Snyder and Ward: Fremont, O., 5-10.
NICHOLS, NELLIE V.: Temple, Rochester, 5-10; Orph., Montreal, 12-17; Dominion, Ottawa, 19-24.
NICK'S Skating Girls: Shea's, Buffalo, 12-17; Shea's, Toronto, 19-24.
NILE, Grace Dunbar: Keith's, Louisville; Keith's, Indianapolis, 19-24.
NOBLOSS and Hoidsworth: Orph., Birmingham; Bijou, Savannah, 12-13; Victoria, Charleston, 5-17; Forsythe, Atlanta, 19-24.
NORTH, Frank, Co.: Orph., Oakland, 11-17.
OARLAND, Sisters: Forsythe, Atlanta, 12-17.
OLIVA and Seals: Temple, Detroit; Temple, Rochester, 12-17.
OLYMPIC Trio: Dominion, Ottawa, 12-17; Orph., Montreal, 19-24.
O'MEARA, Gliding: Royal, N. Y. C., 19-24.
"ON the School Playgrounds": Alhambra, N.Y.C.
OTTO, Elizabeth: Dominion, Ottawa.
PALLENBERG'S Bears: Orph., Omaha; Orph., Kansas City, 12-17.
PARILLA and Frabito: Hipp., Cleveland; Keith's, Toledo, 19-24.
PATRICOLA, Angelo; Temple, Rochester; Grand, Pittsburgh, 12-17.
"PERKIN Mystery": Shea's, Toronto, Can.
PERLIN, Nonorius: Temple, Detroit, 12-17; Temple, Rochester, 19-24.
PERRETTE, Pierre, Co.: Orph., Minneapolis, 12-17.
PEPPINO: Garrick, Wilmington.
PERSHING and Rose: Keith's, Indianapolis, 12-17; Keith's, Louisville, 19-24.
PHILBROOK and Phields: Alhambra, N.Y.C., 19-24.
PLAYBOY and Olasar: Orph., Minneapolis; Orph., Duluth, 12-17.
POIRIOT and Schofield: Orph., Harrisburg.
POLLO: Alhambra, N.Y.C.
POLK, Jack: Bijou, Savannah, 12-13; Victoria, Charleston, 12-17; Orph., Jacksonville, 19-24.
POLLOCK, Milton, Co.: Keith's, Toledo; Shea's, Utica, 12-14; Shea's, Buffalo, 19-24.
PORTER and Sullivan: Orph., Jacksonville; Colonial, Norfolk, 12-14; Lyric, Richmond, 12-17.
POTTS, Ernie, Co.: Orph., Boise, 5-10.
PRIMROSE Four: Orph., Montreal, 12-17.
PRINCE, Arthur: Orph., B'klyn; Alhambra, N.Y.C., 19-24.
PRUITT, Bill: Temple, Rochester; Temple, Hamilton, 12-17; Orph., Montreal, 19-24.
PUCK, H. and E.: Keith's, Boston; Poli's, New Haven, 12-17; Poli's, Hartford, 19-24.
RAJAH, Princess: Maj., Milwaukee, 4-17.
RANDALLS, The: Orph., Memphis; Orph., New Orleans, 11-17.
RAVENSCROFT, Charlotte: Shea's, Toronto, Can.
RAY, John and Emma: Columbia, Grand Rapids; Keith's, Columbus, 19-24.
RAYMOND and Kain: Keith's, Indianapolis, 12-17; Victoria, Charleston, 19-21; Bijou, Savannah, 22-24.
RAYMOND and Caverly: Keith's, Indianapolis; Columbia, St. Louis, 11-17.
RAYMONDE: Forsythe, Atlanta; Orph., Birmingham, 19-24.
RAYNO'S Dogs: Temple, Rochester.
REDFORD and Winchester: Orph., Montreal; Dominion, Ottawa, 12-17; Temple, Hamilton, 19-24.
"REDHEADS, The": Orph., Sioux City; Orph., Winnipeg, 11-17.
REISNER and Gores: Orph., Los Angeles, 4-17.
REMPEL, E. and H., Co.: Maryland, Baltimore.
RICE, Sully and Scott: Columbia, Grand Rapids; Temple, Detroit, 12-17; Temple, Rochester, 19-24.
RICHARD, Chris: Keith's, Boston; Keith's, Phila., 12-17; Keith's, Prov., 19-24.
RIGGS and Witchie: Orph., Reading, 7-10.
RIGOLETTO Twins: Palace, N.Y.C.
RINO, Blanche; Shea's, Buffalo; Shea's, Toronto, 12-17; Colonial, N.Y.C., 19-24.
RITCHIE, Adele: Colonial, N. Y.C.
ROACH and McCurdy: Orph., Montreal, 12-17; Dominion, Ottawa, 19-24.
ROBERTS, Little Lord: Orph., Jacksonville.
ROCHESTER, Claire; Keith's, Boston, 12-17; Keith's, Prov., 19-24.
ROBDERS, Four; Maryland, Baltimore; Grand, Pittsburgh, 12-17; Keith's, Cleve., 19-24.
ROGERS, Will: Orph., Denver; Orph., Lincoln, 11-17.
ROMEO, The Great: Orph., Denver, 11-17.
ROOTH, Claude M.: Royal, N. Y.C., 12-17.
ROONEY and Bent: Victoria, N.Y.C.
ROSES, The: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
ROTH, Ruth; Palace, N.Y.C.; Orph., B'klyn, 12-17; Bushwick, B'klyn, 19-24.
RYAN and Lee: Keith's, Columbus; Keith's, Indianapolis, 12-17; Keith's, Cinti., 19-24.
RYAN and Tierney: Colonial, N.Y.C.; Prospect, B'klyn, 12-17; Keith's, Boston, 19-24.
SALON Singers: Lyric, Richmond, 12-17; Orpheum, Norfolk, 5-10; Victoria, N.Y.C., 12-17.
SAMUELS and Ray: Grand, Syracuse; Hipp., Cleveland, 12-17; Keith's, Cinti., 19-24.
SANTLEY and Norton: Orph., St. Paul; Orph., Duluth, 11-17.
SANCHO, Capt. Lewis: Victoria, N.Y.C.
SAWYER, Joan; Palace, N.Y. C.
SCENES from Grand Opera: Hipp., Cleveland.
SCHAFFER, Sylvester; Bushwick, B'klyn; Alhambra, N.Y. C., 12-17; Bushwick, B'klyn, 19-24.
SCHINDLER, George: Keith's, Prov., 12-17.
SCHOOLER and Dickinson: Orph., Jacksonville, 12-17; Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
"SCHOOL Playground": Alhambra, N.Y.C.; Grand, Syracuse, 19-24.
SCHRODER and Dickenson: Bijou, Savannah, 5-7; Victoria, Charleston, 8-10.
SCOTT, Marie Kiss: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24.
SCRIBACKS, The: Orph., Kansas City.
SEITZ, Herman: Orph., Harrisburg.
SEMON, Charles F.; Orph., Memphis; Orph., New Orleans, 11-17.
"SERGEANT Bashy": Keith's, Phila., 12-17; Keith's, Toledo, 19-24.
SEXTETTE, Parisa; Poli's, Scranton; Poli's, New Haven, 12-17.
SHARP and Turck: Victoria, N.Y.C., 19-24.
SHARROCKS, The: Columbia, St. Louis.
SHERMAN and De Forrest: Grand Opera House, Phila.; Poli's, Conn., 12-17; Poli's, Waterbury, 19-22.
SHONE, Hermine, Co.: Orph., Oakland; Orph., Sacramento, 12, 13; Yosemite, Stockton, 14, 15; Orph., San Jose, 16, 17.
SIMMONS, Fredericka: Orph., Oakland, 11-17.
SMITH, Cook and Brandon: Orph., Birmingham.
SMITH, Irene and Bobby: Keith's, Louisville; Orph., Birmingham, 19-24.
SNOWDEN, Bishop: Orph., Boise, 7-10.
SOAMAN, Fred; Keith's, Indianapolis, 12-17.
SOCIETY Buds: Shubert, Utica.
SOLTZ, Dot; Maj., Milwaukee.
SORORO, Lewis, Captain: Victoria, N.Y.C., 5-17.
SPINNELL Brothers and Mack: Orph., Minneapolis.
"SQUARING Accounts": Dominion, Ottawa.
STANLEY, Aileen: Orph., Lincoln; Orph., Kansas City, 11-17.
STANLEY, Stan, Trio; Orph., Frisco; Orph., Oakland, 11-17.
STEINER Trio; Grand, Syracuse.
STEPP, Goodrich and King: Prospect, B'klyn, 12-17; Victoria, N.Y.C., 19-24.
STEVENS, Edwin, Co.: Temple, Detroit; Temple, Rochester, 12-17; Keith's, Phila., 19-24.
STEWART and Donohue: Forsythe, Atlanta; Orph., Jacksonville, 12-17; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
SULLY Family; Orph., Montreal, 19-24.
SUTTON, McIntyre and Sutton: Temple, Rochester; Shubert's, Utica, 12-17.
SWOR and Mack: Orph., Seattle, 11-17.
TANGO Chief: Orph., New Orleans.
TASKER Co.; Ann: Orph., Omaha, 11-17.
TATE'S Fishing; Temple, Hamilton, Can.; Orph., Montreal, 12-17; Dominion, Ottawa, 19-24.
TAYLOR and Taylor: Victoria, N.Y.C., 12-17.
TAYLOR-Farrell Trio: Keith's, Prov.
TELEPHONE Tangle; Keith's, Indianapolis; Keith's, Louisville, 12-17; Orph., Birmingham, 19-24.
TENDACHOB, Chief; Temple, Hamilton; Colonial, Erie, 12-17.
THOMAS and Hall; Orph., Des Moines; Orph., Omaha, 11-17.
THOMPSON, Charles; Keith's, Cinti.; Keith's, Indianapolis, 12-17; Keith's, Louisville, 19-24.
THORNTON, James and Donnie; Alhambra, N.Y.C.; Keith's, Wash., 12-17; Victoria, N.Y.C., 19-24.
THOSE Kidders; Bijou, Savannah, 12-14; Victoria, Charleston, 19-21.
THOSE Three Girls; Colonial, Erie.
TIMBERG, Herman; Maj., Milwaukee, 4-17.
TOLLY and Mayo; Poli's, Springfield; Poli's, Scranton, 12-17.
TONEY and Norman; Orph., Harrisburg; Poli's, Scranton, 12-17.
TRACEY, Stone and Spink: Shea's, Buffalo, 19-24.
TRANSATLANTIC Trio; Orph., Denver; Orph., Lincoln, 11-17.
TRASKER, Ann, Co.; Orph., Minneapolis.
TRAVATO; Orph., Winnipeg; Sherman Grand, Calgary, 12-14; Orph., Regina, 16-17.
TREVETT'S Military Dogs; Garrick, Wilmington.
TROUDA, Harry; Orph., Oakland; Orph., Sacramento, 14, 15; Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19.
TURNERS, The; Columbia, Grand Rapids; Grand, Syracuse, 19-24.
TUSCANO Brothers; Colonial, N.Y.C., 12-17.
TYLER, Three; Orph., Seattle.
UHLER, Charles and Fannie; Grand, Pittsburgh; Grand, Syracuse, 12-17; Temple, Detroit, 19-24.
VADIE, Mlle. Marzen; Orph., Des Moines, 11-17.
VALYENO and Lamore; Royal, N.Y.C., 19-24.
VAN and Schenck; Royal, N.Y. C.; Orph., B'klyn, 12-17; Alhambra, N.Y.C., 19-24.
VAN, Billie B., Co.; Temple, Rochester.
VANDINOFF and Louise; Colonial, N.Y.C.; Orph., B'klyn, 12-17; Alhambra, N.Y.C., 19-24.
VAN HOVEN; Hipp., Cleveland, 12-17.
VERNON, Hope; Poli's, Scranton, 12-17; Orph., Harrisburg, 19-24.
VINTON, Ed, and Buster; Victoria, N.Y.C., 12-17.
VIOLINSKY; Palace, Chas.; Orph., St. Paul, 11-17; Orph., Kansas City, 19-24.
VOLUNTEERS, The; Grand, Pittsburgh.
VON TILZER and Nord; Prospect, B'klyn; Orph., B'klyn, 12-17.
WALDEMAR, Tomas and Jacobs; Orph., Los Angeles; Sunset Inn, San Diego, 11-17.
WALLENSTEIN and Prouty; Keith's, Cinti.; Keith's, Indianapolis, 12-17; Keith's, Louisville, 19-24.
WALSH, Blanche, Co.; Bushwick, B'klyn, 12-17.
WALTON and Brandt; Royal, N.Y.C., 19-24.
WALTON, E. and L.; Bijou, Savannah, 12-14; Victoria, Charleston, 16-17; Orph., Jacksonville, 19-24.
WARD and Dulles; Orph., Winnipeg; Sherman Grand, Calgary, 12-14; Orph., Regina, 16-17.
WARD, Bela and Ward; Orph., Kansas City; Orph., Omaha, 11-17.
WARNER, Genevieve, Co.; Alhambra, N.Y.C.
WEBER and Burns; Keith's, Prov.; Keith's, Boston, 12-17.
WEBER and Capitola; Keith's, 2d Week; Orph., B'klyn, 12-17.
WEBER, Charles; Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10; Maj., Milwaukee, 11-17.
WELCH, Joe; Palace, N.Y.C.
WERNER, Amorae; Columbia, Grand Rapids, 12-17; Temple, Detroit, 19-24.
WEST, Mae; Bushwick, B'klyn; Victoria, N.Y.C., 12-17.
WESTMANS, The; Forsythe, Atlanta.
WESTON and Claire; Orph., Oakland, 11-17.
WESTON and Leon; Orph., B'klyn; Keith's, Prov., 12-17; Hope, N.Y.C., 19-24.
WESTON, Willie, Co.; Victoria, N.Y.C.; Keith's, Phila., 19-24.
WHITE and Jason; Orph., Seattle.
WHITMAN, Frank; Prospect, B'klyn, 12-17; Bushwick, B'klyn, 19-24.
WILEY and Ten Eyck; Shubert's, Utica.
WILLARD, Florence; Victoria, N.Y.C., 19-24.
WILLIS Brothers; Keith's, Phila.; Forsythe, Atlanta, 12-17; Orph., Birmingham, 19-24.
WILLIAMS, Thompson, Co.; Keith's, Columbus; Keith's, Louisville, 12-17; Keith's, Toledo, 19-24.
WILLIAMS and Welton; Orph., Kansas City; Orph., Des Moines, 11-17.
WILLS and Hassen; Hipp., Cleveland; Columbia, Grand Rapids, 12-17; Keith's, Toledo, 19-24.
WILLY, Nat M.; Royal, N.Y. C.; Maryland, Baltimore, 12-17; Alhambra, N.Y.C., 19-24.
WILSON, Frank; Orph., Los Angeles; Orph., Salt Lake City, 11-17.
WOOD, Magrice; Garrick, Wilmington, Wash., 12-17.
WOOD and Wyde; Keith's, Wash., 12-17.
WOODMAN and Livingston; Orph., Minneapolis, 11-17.
WOODS and Woods, Three; Keith's, Toledo.
WRIGHT, Cousin; Keith's, Cinti.; Keith's, Louisville, 12-17; Keith's, Columbus, 19-24.
"WRONG from the Start"; Orph., Memphis; Orph., New Orleans.
WYNN, Bessie; Victoria, N.Y.
YORKE'S Canine Pupils; Orph., Memphis, 11-17.
YOUNGERS, The; Keith's, Louisville; Keith's, Cinti., 12-17.
YULE, Charles, Co.; Maj., Milwaukee; Keith's, Columbus, 12-17.
YVETTE; Colonial, Erie, 12-17; Shubert's, Utica, 19-24.
ZARRELL, Lee, Trio; Orph., Des Moines, 11-17.
ZAZELLE, H., Co.; Orph., Des Moines.
ZEDA and Host; Hartford, New Haven, 19-24.
ZERTHO'S Dogs; Orph., Memphis; Orph., New Orleans, 11-17.

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BACK HOME

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

LINDER ONLY WOUNDED

Pathe Star, Reported Killed in Battle, Phones That He Is Alive

For a week the world thought that Max Linder, the famous Pathe star, had been lost to the screen forever, several cables from Paris telling of his being killed in battle at the front. But on Sunday the most famous comedian on the screen rose up in his wrath and denied that he was dead. The cable from Paris tells it this way: "Max Linder telephoned from the military hospital at the front to-day saying that he was not even ill, but only convalescent, and soon will return to the service."

Though only twenty-nine years old, Max Linder's contract with Pathe is said to bring him $70,000 a year. In addition to this his prominence on the European stage is thought to bring his income up to $100,000 a year. Through Pathe's willingness to give publicity, Linder was among the first of the screen stars to have his identity known to photoplay followers. His popularity in France and the United States is said to be equaled in Germany and Russia.

Practically all of the French Pathe actors are on the firing line. Escoffier was mentioned in the first dispatches as having received the military medal from General Joffre for gallantry in action.

NEW FILM COMPANIES

Big and Little Among Those Incorporated in New York State Last Week

ALBANY (*Special*).—The following film companies filed papers of incorporation with the Secretary of State at Albany during the past week:

Gibraltar Films, capitalized at $100,000. Directors are Sydney Dalton, Herman Lingo, George Fleming, 1600 Broadway, New York city.

The Prismatic Film Company, capitalized at $400,000. Directors: George D. Leavitt, George O. Leavitt, Charles C. Fields, 254 Fourth Avenue, New York city.

Safari Film Corporation, $5,000: L. N. Hine, J. C. Hemment, L. C. Willis, 84 Broadway, New York city.

European Film Developing Company, $20,000: H. C. Siemers, H. Horowitz, T. K. Swatrzah, 329 East Fifty-eighth Street, New York city.

Regent Film Manufacturing Company, $5,000: R. London, S. P. Friedman, H. A. Strongman, 2 Rector Street, New York city.

Montauk Film Producing Company, $5,000: J. W. Harms, J. P. McDonnell, T. L. W. Evans, 422 W. 210th Street, New York city.

Treble Clef Motion Picture Company, $10,000. L. Cohen, L. Bernstein, A. A. Deutsch, 198 Broadway, New York city.

GEORGE W. HERRICK.

GRIFFITH NOT OUT

Denies Published Statement That He Has Left the Mutual Organization

A vaudeville weekly that has of late taken to devoting space to motion pictures carried a story last week that David W. Griffith had severed his connections with the Mutual Company and would be in New York shortly. The story continued to the effect that Director Griffith would probably head his own producing company.

The Mutual Company offices were emphatic in denying that there was any truth in the story, and a wire to David W. Griffith at Los Angeles brought the following reply: "No truth whatever in the published story that I have resigned from the Mutual, Reliance, or Majestic.—D. W. GRIFFITH."

POWELL WITH KLEINE

Famous Importer Will Soon Start Production of American-Made Features

George Kleine's long-awaited American-made features will probably soon be seen on the screen. Frank Powell, producer of Eclectic features, and who was recently announced as a member of the Box Office Attractions Company's producing staff, has been chosen to produce the features made on these shores. "Officer 666" is the feature chosen as the first production, and work will be started within a short while at the old Biograph studio on Fourteenth Street.

Howard Estabrook will be seen in this adaptation of Augustin McHugh's farce. "Stop Thief" and other Broadway successes will follow.

FILM OF POPE PIUS X

Slevin Pictures of "Pope Pius and the Vatican" at Hippodrome Next Sunday

New York is promised a picture far out of the ordinary next Sunday evening when the multiple reel picture of "Pope Pius and the Vatican" is presented at the Hippodrome. Intimate views of the daily life of the late pontiff and scenes showing ceremonies at the Vatican that have never before been photographed are included in the picture, which was taken by James Slevin by express permission of the church authorities. It is said that the new head of the church, Benedict XV., is seen in some of the scenes.

The full resources of the Hippodrome for unusual stage effects will probably be used to furnish a setting for the feature. Prominent clergymen and laymen of New York will hold boxes, while the large seating capacity of the theater will allow a broad scale of prices for admission.

FROM OPERA TO FILMS

Boston Opera House Substitutes Pictures When War Ties Up Song Birds

BOSTON (*Special*).—Boston's opera season having been canceled because of the war, motion pictures will now hold forth in the hallowed precincts of the Boston Opera House. Under the direction of the business-manager of the opera company, feature pictures will be shown, starting in two weeks.

It is announced that the intention is to keep the attaches of the house employed until opera can be resumed. Since the opera company has lost money there is a possibility of the pictures being able to put a balance on the profit side.

ALICE BRADY ON SCREEN

Will Be Seen in Peerless Company Production of "As Ye Sow"

Alice Brady is announced as the next star of the stage to capitulate to the motion picture screen. Miss Brady will be seen in the Peerless Company's production of "As Ye Sow," which will be produced at the Fort Lee studios by Frank Crane, who has recently left the Universal ranks to accept the wider opportunities offered by the Brady-Shubert organization.

MISS CLARK ON SCREEN AGAIN

Marguerite Clark, whose initial appearance in motion pictures will be made in the next release of the Famous Players Film Company, "Wildflower," has been re-engaged by that company to appear in a screen version of Mark Lee Luther's story, "The Crucible," a subsequent Famous Players release. The charm which Miss Clark infused into the role of "Wildflower" indicated her value as a screen artiste and resulted in her re-engagement by the Famous Players for several other characterizations.

SAVAGE'S SCREEN ENTRY

Maclyn Arbuckle in "The County Chairman," the First Famous Players-Savage Release

George Ade, Maclyn Arbuckle, Henry W. Savage, and the Famous Players Company are the prominent names linked in a forthcoming release on the Paramount programme. The picture will mark the initial production under the Savage-Famous Players coalition. In addition to the star, Willis P. Sweatnam and many other players of the original cast are seen in the screen production.

"The County Chairman" will be remembered as having established a stage record at the time of its original production. The screen adaptation is in five reels and will be released Oct. 25.

ROLFE'S FILM PLANS

Former Vaudeville Producer Enters Picture Field—To Release Through Alco

B. A. Rolfe, who has produced some of the most pretentious acts in vaudeville, will soon be releasing features on the new Alco programme. The first feature to be placed on the market by the new producing firm will be "Satan Sanderson," adapted from the well-known story published by the Bobbs-Merrill Company.

It is understood that many more screen adaptations of the Bobbs-Merrill publications will follow the release of "Satan Sanderson."

LESSER WITH ALCO

Prominent Coast Distributor Contracts for Alco Company's Programme

The Alco Film Corporation has made good connections in the Northwest through their having established exchanges in San Francisco for the States of California, Nevada, and Arizona. This office will be under the supervision of Sol Lesser, who does not need an introduction to the exhibitors in that territory. Mr. Lesser is considered one of the best known exchange men on the Pacific Coast.

Another alliance that is of importance concerns the Alco offices established in Portland, Ore.; Seattle and Spokane, Wash., and Butte, Mont. These offices are operated as the Alco Film Exchange and have as their heads Messrs. Grombacher and Baily. These two exchange men have signed with the Alco for all their releases.

"ARISTOCRACY" BY FAMOUS CO.

With Tyrone Power and Marguerite Skirvin in the leads, the Famous Players are now at work on the production of "Aristocracy" for the screen. Miss Skirvin's last film appearance was with Arnold Daly in the Famous Players production of "The Port of Missing Men."

WHERE THE NEWEST GENERAL FILM PICTURES WILL BE MADE.
The Scene Room of David Horsley's Centaur Studio at Bayonne, N. J.

KIRKWOOD IS CHOSEN

Heads Screen Club, with Ben Wilson as Vice-President—Other Officers

James Kirkwood is now president of the Screen Club, the members at the election last Saturday having elected the Famous Players' director by a good sized majority. A spirited campaign, with three candidates in the field for the highest office, brought out the largest vote in the club's history, 229 ballots being cast.

The complete roster of Screen Club officers chosen Saturday follows: James Kirkwood, president; Ben Wilson, first vice-president; C. A. (Doc) Willat, second vice-president; Charles O. Baumann, third vice-president; George Blaisdell, treasurer; Paul Scardon, recording secretary; William Barry, corresponding secretary. The new members of the Board of Governors elected are Jacob H. Gerhardt, King Baggot, James Bernstein, and Frank Powell.

The Governors were unanimous in their choice of George Blaisdell as treasurer, his name being placed on the four tickets in the field. "Jake" Gerhardt, the retiring treasurer, received an unusual testimonial of popularity by being given 196 votes in his race for the Board of Governors. King Baggot, the two-time president, also received a heavy vote for this office. Baggot supported the Kirkwood ticket, on which all the new officers were found with the exception of "Doc" Willat, who ran far ahead of his ticket in being chosen second vice-president.

NEW ALLIANCE PROGRAMME

Carlyle Blackwell, Excelsior and Select Company Already on New Feature List

The Alliance Films Corporation is the latest to enter the field with a complete feature programme. Three strong companies, the Excelsior, Favorite Players, and Select Photoplay Productions, are already announced as ready to release under the Alliance banner.

George West, of West Brothers Knitting Company, Syracuse, N. Y., is president of Alliance, and Andrew J. Cobe jr. vice-president and general manager. Mr. Cobe explains the Alliance plans as follows:

"Our proposition is practically a co-operative one, and brings the manufacturer very close to the exhibitor. It eliminates entirely the sale of State rights and makes each manufacturer back up his own product.

"We believe this will result in better productions, since under the State right plan a manufacturer necessarily hesitates before spending large amounts on his productions, for there is no assured market. Furthermore, the manufacturer's aim then is to dispose of his territory. With the Alliance plan, a manufacturer cannot make any money unless his film deserves it, for his profits are entirely derived from a percentage of the bookings. None of the manufacturers are interested in the exchanges. A rotating committee appointed by the exchanges passes upon the pictures, and the exchanges know in advance the quality of the films they will handle.

"We have not made an announcement as to the exchanges that will handle Alliance films, for the reason that actual contracts have not yet been signed with a few of them, but before the end of the week all arrangements will be complete. Likewise we have not stated the other manufacturers who will be associated with us, since negotiations are still under way."

M. H. Blackwell, treasurer of the Favorite Players' Film Company; William H. Wright, of Excelsior, and K. G. Linderman, of the Select Company, also expressed their pleasure at the new affiliation. F. F. Cook is understood to have secured franchises for three of the exchanges.

TO GRADE WAR TAX

Managers' and Exhibitors' Organizations Win Fight for Reduction of Levy

As a result of the protest by the Theater Managers' Association, and the Exhibitors' League of America, the Senate committee having consideration of the war tax bill has decided to so grade the levy as to relieve the smaller theaters. The House had decided on a tax of $100 on all theaters in cities of more than 10,000 in population. Under the new schedule the following tax will be assessed: $35 annually on theaters up to 300 seating capacity; $50 annually on theaters seating 300 to 600; $75 annually on theaters seating 600 to 1,000, and a tax of $100 on theaters seating more than 1,000. No distinction is made between motion picture theaters and those housing the spoken drama.

COMMENT AND SUGGESTION

GET TOGETHER

We have had a narrow escape from a war tax that would have been in many cases confiscatory. At present it seems certain that an equitable graduation will be made so as to lighten the burden on the smaller picture theaters that could ill afford a $100 assessment. For the result, President M. A. Pearce, of the Exhibitors' League, deserves a full share of credit, but it should not cause us to become once more apathetic. The readjustment of the tax is not a victory, it is merely a fortunate escape from a peril invited by our own lack of energetic organization.

The motion picture will continue to be the prey of legislators seeking new sources of revenue for the State, it will still be hampered in its growth by quack reformers, until manufacturers and distributors realize the benefits of co-operation in fostering public opinion, until the exhibitors' organization becomes truly representative through having the bulk of the theater owners in its ranks.

The screen is the newest thing in American life, consequently it is the buffer for attacks from all sides. Why attempt to disregard the oldest lesson history teaches, that of co-operation? There is scarce an industry of any importance in the country that has not its "Board of Trade," or "National Association," an ever alert watch-dog in the interests of all its members. Besides its services as a weapon to ward off legislative attacks, such a body is invaluable in opening up new markets, promoting efficiency by impartial study of the industry, and eliminating wasteful competition.

The trade papers can only serve as agitators; it is up to the manufacturers to set the organization on foot. No one trade paper, no single manufacturer, can inaugurate the movement without having the motives questioned. No group of manufacturers representing a particular coterie at war with another faction can start an association that will be permanent.

A UNIVERSITY CAPITULATES

A university has surrendered to the motion picture. Beginning with the present term, the students of the University of Cincinnati will make extensive use of the motion picture screen in practically all the courses to which its methods are fitted. The subjects listed in the university's special bulletin on the subject show that the lectures to be illustrated by means of films vary from gold mining to street cleaning.

To the best of our knowledge the Cincinnati home of learning is the first in this country to establish the motion picture as a regular factor in its courses, though others have made use of the screen on special occasions. The inability of being assured a proper selection of subjects to prevent the courses from being haphazard, and a fear of the initial cost of installing the picture outfit, has been largely responsible for the hesitancy heretofore on the part of institutions that were attracted by the possibilities of the cinematograph. But trained minds are now sifting through the multitude of educational pictures that have been produced for years past, and the wealth of knowledge they contain is readily available. It is fast being realized that the expense is insignificant in comparison with the benefits to be secured. So that we may hope to see the University of Cincinnati far from alone next year among the institutions of higher learning where the whirr of the projection machine is heard in accompaniment to the professor's lecture.

BESSIE BARRISCALE,
In Lasky's All-Belasco Cast of "The Rose of the Rancho."

LIKES THE FILM FIELD

Emma Dunn, who has just made her screen debut in the World Film Corporation's production of "Mother," is extremely pleased with her initial experience before the camera. "It has been an added pleasure," she says, "for the work is a joy. The possibilities of the play "Mother" have been developed such as they never could be on the limited stage. I have seen where the mentality is given full play in the screen work, where on the stage one is able to have the voice help to create the illusion, which can only be done by the features when making a picture."

Miss Dunn, though identified throughout her career with the American stage, is English by birth. Her stage debut was made with the Lothrop Stock Company in Boston. From the Hub city she went West as a member of the Woodward Stock company, and later was identified with the Harry Davis company in Pittsburgh. Then days on Broadway followed, with Mansfield and "The Warrens of Virginia."

FROM "OZ, THE MAGIC CITY"

The voice of the children! It is a plea which never fails to move the adult who is right. No ear is more finely attuned to this very human appeal than that of L. Frank Baum, the old theatrical man whose pleasant moments in life have been passed in penning, for the children, wondrous tales of Oz, the Magic City, in addition to other alluring books, dear to the infantile heart.

Author Baum, as all know, has entered the film business. The above has to do with the hidden reason which explains why this venerable, but very active "hero of infants," consented to leave the roseate paths of contentment in middle age, to desert his garden and fireside desk, and to take on care and worries in new form, when health, wealth, and contentment bade him frolic instead of labor.

VIOLET McMILLAN,
Featured in "Oz" Pictures.

A little group, comfortably ensconced in wickers on the screened veranda of Baum's studio building, were smoking his good cigars and indulging in reminiscences. During these confessions, which involved small time and one-night stands, Baum spoke up, admitting to beginning his career by owning a theater in the little town of Richburg, Pa., thirty-five years ago. The palatial amusement house was burned by fire, the entire $1,800 worth. All went up in smoke save the box-office. Baum and Mart Wagner were out of a job. But Baum could not stay away. He used to go and sit in the box-office with the charred sides. Thus it came that he wrote his first play, "The Maid of Arran," an Irish melodrama, that proved a flaring success down to the cheering, packed audiences in the old Bowery Theater, of New York. It required many years to wear out those sizzling Irish melodramas. Baum started it off at Syracuse with Frank E. Aiken and Kate Castle in the cast. Katherine Gray, then a "kid," also was with them. Then came more plays and the extravaganza of "The Wizard of Oz." The total production grew into eight. Then Baum's appealing "Woggle Bug" amused the nation. But the book a year, each one for the children, were the works he loved, and he still is maintaining this average.

"Tell the truth," said a member of the group. "Was not your advent into the film play caused by the old theatrical microbe? Didn't the smell of the sawdust cause your downfall?"

Baum gazed off across the landscape and allowed his cigar to burn down until the ashes dropped into his open vest. A beribboned little girl, skipping past, waved at the veteran author. He waved back. Then he removed the cigar and said:

"I'm going to tell you the real reason for leaving the pleasant paths. I was content with my income. It was plenty. But you know my books are rather high-priced because of the colored plates. Many children see them, but a multitude do not. This always has been a thing of regret to me. One night I was passing a suburban theater and saw a crowd of poor children entering the door or crowded about the box-office of a motion picture theater. Their faces were filled with anticipation and their little voices were eager. The idea came to me—here is the opportunity to solve the problem; to accomplish that which I have been unrestful over. I will put all my books into the film that every child in the whole country may see them. A whole book for a nickel. That is the reason for the Oz Film Company."

The voice of the children.

W. E. Wing.

Los Angeles.

FILMS AS RECORDS

"What I should like to see," says J. Searle Dawley, who will have charge of production for the new Dyreda Art Film Corporation, "is a force of Government photographers, organized for the purpose of filming every happening worth keeping for future reference. Each State should have its corps and each country now taking part in this horrible war should have its authorized camera men in the field. The pictures they take should not be sold, but should be kept as a record of the awful struggle. Let those who have taken part in the conflict, and what is more to the point, let those who have sat at home and sent vast numbers into the valley of death see what actually takes place there."

J. Searle Dawley has an enviable career as a picture producer. For Edison he made "The Charge of the Light Brigade," "The Battle of Trafalgar," and a host of others. When he went to the Famous Players his first feature was "Tess of the D'Urbervilles," with Minnie Maddern Fiske in the title-role. Subsequently, he produced other well-known Famous Players subjects, including Cecilia Loftus in "A Lady of Quality," Henry E. Dixey in "Chelsea 7750," a story written by Mr. Dawley, and two Mary Pickford features, "The Bishop's Carriage" and "Caprice"; Laura Sawyer in "A Woman's Triumph," H. B. Warner in "A Lost Paradise," John Barrymore in "An American Citizen," and Bertha Kalich in "Marta of the Lowlands."

GOSSIP OF THE STUDIOS

CAROL HALLOWAY.

CAROL HALLOWAY, whose picture appears above, six years ago while still a music student in New York, was given a chance in "The Balkan Princess" company. Later she played for two years with the William T. Carleton company as leading ingenue. It was in 1913, after taking a leading part in "Everywoman," and that year joining Montgomery and Stone's "Lady and the Slipper" company, that she met Marie Bline, the Thanhouser star, who suggested "pictures." A sample film made by the Pilot Film Company proved that her beauty did not diminish on the screen, and she was engaged by that company. Thirteen months with the Lubin Company, under the directorship of Joe Smiley, followed. Later, when Percy Winter was given a company, Miss Halloway was chosen as his leading lady. Then two months ago she joined Webster Cullison's company at Tucson, Ariz., where she is at present engaged in playing leads for the Eclair concern.

FRANK CRANE is at present busy on the production of a two-reel Imp release, entitled "The Three Men Who Knew." One scene, that in an Oriental palace, calls for unusual elaborate settings. Draperies and Hindu details have made this an expensive set.

DONALD MACKENZIE, who has been taking the part of the pirate in "The Perils of Pauline," is assisting head Director Gasnier in the screening of the 15th, 16th, and 17th episodes.

RALPH INCE, who is staging the Vitagraph prize play, "The Sins of the Mother," by Elaine Sterne, took some pictures at the Yonkers race track while the oral betting was in progress. Anita Stewart, who was playing the lead to secure the necessary facial expression, was induced to bet on one of the horses, but she lost. "The Sins of the Mother" will be released shortly.

"THE GIRL OF THE GOLDEN WEST," the coming Lasky release, started as a vaudeville sketch, was elevated to the stage, scored for a long time in stock, and was then put to music and rendered at the Metropolitan Opera House. And now, that it has proven its unqualified success in every other branch of theatricals, it will be seen on the screen.

SHANNON FIFE, staff scenario writer for the Lubin Company, is visiting his family in Dallas, Texas., on a well-earned vacation.

"THE PURSUIT OF THE PHANTOM" is a coming five-reel Bosworth release, written by Hobart Bosworth. The play is one which seeks to show that simple love is more to be sought than riches. Hobart Bosworth, Courtenay Foote, Myrtle Stedman, E. J. Flynn, Thea Haines, and Helen Wolcott are among the principals.

JOHN NICHOLAUS, who comes East to take charge of the Eastern laboratories of the Universal Company, was presented with a watch charm and chain by the camera men and employees of the West Coast Universal studios, of which he is justly proud.

VIOLET MACMILLAN, who has a creditable record on the stage, has been cast in the L. Frank Baum features which the Oz Film Company are producing. Having finished her part in "The Patchwork Girl of Oz," she is now at work on the forthcoming release of that company, "The Magic Cloak of Oz."

JAY MORLEY, who has been with the Broncho and other companies, has joined the Frontier at Santa Paula, Cal., and will play heavies and leads.

LILLIAN CHRISTY, who has played leads with Kalem and Vitagraph, is now a member of the Frontier Company, at Santa Paula, Cal.

O. E. GONZEL, president of the St. Louis Motion Picture Company, is on his way to the Frontier studio at Santa Paula, Cal.

MR. AND MRS. LAWRENCE MARSTON and a party of film first-nighters, attended the premiere of Mr. Marston's screen version of Robert Browning's 21,000-line poem, "The Ring and the Book," at a private exhibition last week. In "The Ring and the Book" Mrs. Marston plays Violante. Mr. Marston announces that he has just finished producing George Eliot's famous novel, "Daniel Deronda."

ANN DENSON, who plays heavies in the Eaco Films with Edwin August, is an English actress but a short while in this country. Edwin August first saw her while he was playing abroad, and, impressed with her work, lost no time in signing her up for Eaco Films when he heard she was in this country at the time his new company was being organized.

JACK MOWRA, of the Western Vitagraph players, has proven a hero in real life by taking a prominent part in saving the lives of two Santa Monica school teachers at the beach recently. This is his fourth this season.

THE EACO FILM COMPANY contemplates sending Edwin August, its head producer, to its Winter quarters in Florida. Mr. August will take with him a company of twenty-five players, the necessary stage hands and a scenario specialist. A trip to Bermuda is also possible after the Florida sojourn.

ANDY CLARK, Edison juvenile, is back once more among his classmates, the center of a group of wide-mouthed listeners. His subject is, what happened to him in the "Adventures of Andy" episodes filmed during the Summer vacation.

ELEANOR WOODRUFF, who is starring in the forthcoming three-part drama, "The Ticket-of-Leave Man," regards the scene in which she was supposed to be a castaway, dressed in sacking, the most arduous one she has ever undertaken. It was not so much the broiling sun of Bermuda on her bare limbs, nor the scratchy feeling of the crude sacking, but the remarks of the guests at a nearby hotel that proved the hardest for her to bear.

CARLTON KING, of the Edison stock company, lives near the studio with his mother. One day, made up as a colored tramp, he tried to go home for lunch, and was promptly put out by the indignant landlady, who knew all about tramps from reading about them in the joke column. The next day he went home for the noon bite made up as a policeman and the landlady expressed her delight "that your son was a cop." But the third day he went to lunch made up as a cardinal.

MIRIAM NESBITT, Edison leading lady, visited some of her family at Lake Hopatcong, N. J., and was persuaded to go to the hotel that night to try some of her prize waltz steps. Her astonishment may be guessed, however, on finding herself the guest of honor at a dance which had been arranged for her especial welcome.

A NEW DEVICE to satiate the publicity cravings of the Edison stock company is the installation of a locked box at the Edison studio, into which the actors and actresses are requested to drop a few lines telling of any interesting events that may have transpired. The man with the key is Frank Bannon, who hopes to cull a few usable notes each week.

"THE DUCHESS OF BEDFORD PARK," and they mean it, is the name by which the stately, courteous and hospitable Mrs. William Bechtel is known to the stock players around the Edison studio in the Bronx. Living across the way from the producing plant, the Bechtel home is ever at the service of their many friends.

PARAMOUNT PICTURES

The dainty magnetic star

MARGUERITE CLARK

in a bewitching characterization of

"WILDFLOWER"

A tender tale of sweet innocence and eternal youth.

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When Conscience Calls

THIRD YEAR LUBIN

E. GREENE

Frank H. Crane

Director Imp Features

HEARD IN A SCHOOLROOM

Teacher: "Willie, what was the most exciting episode in American History?"
Willie: "Fifteenth Episode of 'The Perils of Pauline'!"
Teacher: "Nonsense! Who was the most famous Hero of American History?"
Willie: "Crane Wilbur!"
Teacher: "Go to the head of your class."

FRANK POWELL

Feature Producer—George Kleine's Attractions

STUDIO: 11 East 14th St.

IN PREPARATION—OFFICER 666

WEBSTER CULLISON

AMERICAN-ECLAIR DIRECTOR ECLAIR FILM CO.

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4 Stock Companies

LUCIE K. VILLA, LEADS

Studios—Tucson, Arizona

WALLACE C. CLIFTON

Scenario Writer

SELIG POLYSCOPE CO., LOS ANGELES, CAL.

ONE-REEL JUNGLE FILMS

Selig Animals, Heretofore Seen Only in Features, to Be Screened in Single-Reel Series—Coast News

LOS ANGELES (*Special*).—The Selig Polyscope Company announces an innovation of interest. One-reel animal pictures, to carry all the punches of jungle scenes in past features, are to be added to the General Film programme. Although exhibitors will be able to secure this commercially valuable film in longed-for short lengths, no bonuses will be asked. The single-reel animal pictures will be put out as regular releases. The Selig Company already has ten of these unique offerings prepared, with many more on the way, so that the supply will be a regular one. It is probable that one or more a week will be on the General Film programme.

One of the early pictures will feature Kathlyn Williams, playing with Bengal tigers for the first time. These ferocious beasts have been conspicuous by their absence in motion pictures of the past. It was Kathlyn's initial acquaintance with Bengals, but she entered the arena and lashed the brutes away from their prey in slashing manner, scoring a highly successful, if dangerous, climax scene. The picture is called "The Lady or the Tiger." As a hint of the preparation for these single-reel offerings, John G. Robinson, of the Selig jungle-zoo, listed the demands of directors for the past week as follows:

Monday—Director Santschi, two lions and elephant; Director Martin, three bears.

Tuesday—Manager Persons, directing, nine Bengal tigers.

Wednesday—Director MacGregor, two lions; Director Santschi, two lions; Director Martin, four bears.

Thursday—Santschi, an elephant, two leopards, three monkeys and two parrots; Martin, four bears; MacGregor, camel, sacred cows, zebra, water buffalo.

Friday—Santschi, two lions, three leopards, two pumas; MacGregor, alligator.

Saturday—MacGregor, two lions, mother elephant and baby elephant; Santschi, six lions and "Toddles," the "wise old elephant;" Martin, three tigers.

If you were a "sheriff" of the wild and woolly West, could you not find some pride in the situation if your face had been flashed upon the screen 64,000,000,000 times. Well, the beloved Arthur Mackley still is wearing the same sized hat, although the above startling figures constitute his record. "Spec" Woods, with aid from an interested group, figured out the statistics surrounding this old-time Essanay "sheriff" of film fame, adding to his appearances there, the pictures in which Mr. Mackley has played while producing for the Griffith-Mutual studio since. It was found that the veteran has appeared about 200 times as "sheriff," more than 10,000,000 feet of film carrying his picture. The average life of a film being about 200 days, with an average of four runs a day, therefore Bre'er Mackley has been ground through the projecting machines of the world to the extent of 8,000,000,000 feet, a distance equal to 75 times around the world, according to Mathematician Woods. This is some distance for one face to travel, and yet the features of "Sheriff" Mackley are as kindly and "tender" to-day as ever in past years.

The Ox Film Company, after putting on three novelty features from L. Frank Baum's books, has turned to straight drama. The next production will be a multiple-reel, adapted from Mr. Baum's novel, "The Last Egyptian," a dramatic offering carrying a most unique story, eminently fitted to screen purposes. As usual, Mr. Baum is giving this production his personal attention.

Al. E. Christie, the "iron man" of producers, is putting on six split-reel comedies in quick succession in order to earn his vacation and a trip to New York. Christie is writing as well as producing the laugh-getters. He will make his trip in about a month, visiting his people back East during the trip. He expects to be gone a month.

"Cabiria" finally reached Los Angeles, but not by any regular picture channel. All the leading exhibitors made a try at the masterpiece, but L. J. Behymer, the widely known impresario of grand opera and famous-artist note, landed the prize and put it on at the new Trinity Auditorium, a magnificent part of a new million-dollar building here. The production of "Cabiria" was aided by programmes by the splendid symphony orchestra, the Behymer person always putting on his productions in a manner worthy of his reputation.

Director Bert Bracken has left the Balboa Company. He has not announced future plans.

William Stoermer, a lively local manager, is in charge of a new company incorporated under title of the "Exhibitors' Producing and Syndicate Exchange," with headquarters at the old Majestic studio, Boyle Heights.

The fact that Irene Hunt, of the Reliance, carries fifty-dollar bills in her stocking while in swimming, far outshines the alert Mr. Keefe's story regarding the recovery of the one she found in the toe of one wet hose after a plunge in "The Wrong Prescription." Money is slippery stuff at best.

Mae Marsh made quite a hit in the Mutual studio restaurant, while acting as temporary waitress for the benefit of "Spec" Woods, W. C. Cabanne, and Russell Smith, some hungry trio at any time. However, "it has been done before," Goldie Coldwell, of the Tom Mix company, put this stunt over during the Summer at the restaurant of the Selig jungle-zoo, but let us not stir up ham-and rivalry in a peaceful colony.

A number of professional writers have received offers from the Balboa Company, promising "free instruction in the art of writing moving picture plays," if the recipients will send their plays to that company.

Allowing D. W. Griffith the foreground for a moment, we find he has ridden Fred Burn's famous bucking nag successfully, afterwards driving Cabanne's fiery, untamed automobile unaided. It seems that Mr. Griffith never had driven an auto previously, although it is of common knowledge that the Mutual director is ill at ease while riding at less than sixty miles an hour. Why such an impetuous person had not "stepped on it" before is surprising, but Griffith now has done it. We also are told that he did it plenty, doing sixty-five miles an hour, while his features registered nothing but joy, mingled with a yearning for a little more speed. Now that D. W. has started in the "high," it is doubtful if limb or record will be safe on the boulevards hereafter.

Director Colin Campbell has begun production of "The Rosary." Wheeler Oakman and Charles Clary worked in the first scenes, taken on the wharves and about the bay of San Francisco. Kathlyn Williams and other stars now have joined in the work.

Tom Mix traded a horse for a mule this week. Then the Selig Western director tried to ride the mule. Tom was scraped off the first time the mule entered an aperture in a woodshed. And yet this rough rider claims he can remain aboard of anything.

It is reported that Fred Mace is on his way back to this city.

Those Biograph-return rumors again are prevalent.

Marc Edmund Jones is up to something new. A secret, we understand.

W. E. WING.

C. PARFREY,
Hepworth-American Company.

CARLETON WITH EDISON

Well-Known Baritone to Be Seen in the Multiple Reel Release, "Fantasma."

W. T. Carleton, the operatic baritone, is to be seen in a forthcoming Edison multiple special feature release adapted from the well-known play, "Fantasma." This play is being produced under the direction of Charles Seay and features the original Hanlon brothers in their most successful roles. Mr. Carleton will take the role of the devil, "Zamaliel."

His operatic successes include his American debut with Clara Louise Kellogg in "Faust," and later the establishing of his own company and his triumphs in the operas "Fra Diavolo," "Martha," "The Bohemian Girl," "Mikado," "Florodora," "When Johnny Comes Marching Home," etc.

PRIBYL BACK ON JOB

John F. Pribyl, personal representative of W. N. Selig, has returned to his work once more, after a siege in a Chicago hospital.

WITH THE FILM MEN

Smile

When the day is very cloudy and the sun is hid away,
When the film is catching, catching, and the shadows round you play,
When the actors all feel grouchy—when the leading man is sore,
When the bottom's falling, falling, and the boss on you does pick,
When the leading lady's cranky—when the action's going bad,
When you're feeling like a dead one and you look extremely sad
Do not let these trifles bother, as upon you they all pile,
But just have the prop man bring you a real old-fashioned smile.

The above, from the land of cod and bake, is sent us by one Haddock, and is from the pen of William McMahon, publicity man of the Holland Film Company. It's all right this one time, Mac, but we don't want you publicity men to get into the poetry habit.

Some of us certainly got a good licking at the Screen Club election, but we will all be on hand when the band plays "The Conquering Hero Comes," and with assurances of our loyal support, welcome the new officers and wish them every success.

In spite of the effort of one of the members in raising an issue which some think should have been forgotten, and in spite of his personal attacks, the new administration may feel assured that it is understood that they were not parties to it and that there is nothing but the best of feeling by everybody.

Ernest Shipman, sunburned and looking disgustingly healthy, floated nonchalantly into the office last week to inform us that he had just come in from his country home at Oak Island Beach to look over a proposition from one of the big film manufacturing companies.

While "Ernie" was not looking I purloined the picture which heads this "column" and was tickled to death to find that Joe McKinny, of Warner's Features, was included among the fish. I have been trying for over a year to get a picture of Joe, but he is a coy young creature and refused to "give up." 'Tis some mess of fish they have between them, and I shall let you judge their weight, the fish, rather than have you question the fishermen's veracity by giving their own figures.

Stork Brand for Horsley

Coincident with the announcement of the Ace brand using Lumiere stock, David Horsley announces a new brand, the Stork, on Horsley stock. The newcomer, which will probably have the title of "John," is a screaming comedy and guaranteed not to let the audience go to sleep. A few friends who have had a private showing, say it (pardon me, Mrs. Horsley, I should have said he) is a wonder and while it will be a long time before it will earn any money, it "looks just like its mother."

R. H. Saunders, in charge of the New York Exchange of Universal since its organization, has accepted a similar position with Alco.

Hector J. Streyckmans, the Trojan of publicity men, has joined the forces of the Alliance Company. "Strick" is one of the pioneers of the film trade and published one of the first journals devoted to pictures. He has held some of the biggest positions in the business, among them general manager of the New York Motion Picture Company, organizer of the publicity and advertising department of the Mutual, and sales manager of Itala.

Fred Gunning has been appointed manager of the New York Theater. "Wid," as he is popularly known, brings to the position a wide range of experience which should be valuable to his employers. He was one of the men who helped build up the American Eclair Company and is also responsible for much of the success of Warner's Features.

JOE McKINNEY AND ERNEST SHIPMAN.

Cherchez la Femme

The mystery of the absence of the new corresponding secretary of the Screen Club, Bill Barry, from his accustomed haunts was solved the other night when he dropped a commutation ticket to Montclair. Bill wouldn't say why he commuted while living in New York, but I saw him on the way to the railroad station Thursday carrying a bunch of flowers, so I made a good guess.

L. H. Ramsey, one of the biggest exhibitors in the South, whose home town is Louisville, is in New York looking over the feature market with a view to signing up one of the many programmes.

A number of the boys in the business end of the trade have made changes during the past week. At the Box Office Attractions, Alec Lorrimore has resigned and will probably produce his own pictures. His position has been filled by Ellis Martin, formerly of Pathe, who has the title of general booking manager.

Up at Universal, Paul Gulick, one of our best-known publicists, appears to be in charge of the advertising and publicity department, and Bert Adler wishes it understood that he is not in the advertising department but is running a sort of secret service film department. E. Oswald Brooke, well known as a theatrical manager and formerly of the Gaumont Company, is in the feature booking department.

The Cinema Camera Club, which includes among its members practically all the motion picture photographers of the United States, will make merry next Saturday night at Pabst Coliseum, 110th Street, near Lenox Avenue. The occasion is their annual "Invitation and Novelty Reception and Dance." Many of the screen stars will be present to help the boys who are so important a factor in making them a success on the screen, and the night promises to be memorable. Admission is by invitation.

F. J. B.

MOHAWK FILM CO. SUED

Arthur C. Aiston Sues for Failure to Produce His Play, "Tennessee's Pardner"

Arthur C. Aiston, author of the play, "Tennessee's Pardner," has brought suit, through his attorney, Paul D. Cravath, against the Mohawk Film Company for alleged breach of contract.

According to the allegations of Mr. Aiston, the Mohawk Company agreed to forfeit a certain sum of money if the company failed to produce his play before June 6, 1914. After waiting some time after that date, Mr. Aiston brought suit against the company, having in his estimation given them plenty of time to start on the production.

The Mohawk Company, which at the time of signing was composed of H. Robert Law, scenic artist; Henry Morris, Harry Sterling Goldman, and Ben Levy, is said to have advised the plaintiff that no more productions were contemplated, after which the suit was instituted.

"CABIRIA" ENDS NEW YORK RUN

On Oct. 10, after a continuous run on Broadway which started on May 9, "Cabiria" will close its Broadway engagement. This is a record for this kind of a production, especially when taken in connection with the fact that at the present time it is being offered in Philadelphia, Boston, Chicago, and St. Louis. It is estimated that twenty companies, with orchestra and chorus, will tour the country during the coming Winter.

QUAKER CITY MEN DINE

Stanley Mastbaum Host at Dinner to C. H. Pierce—Attended by Prominent Film Men

PHILADELPHIA (*Special*).—All the prominent local film men and many well-known guests from out of town attended a dinner given at the Bellevue-Stratford last Thursday evening with Carl H. Pierce, special representative for the Bosworth Company, as the guest of honor. Stanley Mastbaum, president of the Stanley Amusement Company, was host.

Though the dinner was primarily a social affair, many speeches and discussions of conditions in the picture field were given during the evening. Siegmund Lubin, head of the Lubin Manufacturing Company, indulged in some interesting reminiscences concerning the early days of the film industry.

Among the prominent guests in addition to Mr. Lubin were Daniel Frohman, Jesse L. Lasky, Adolph Zukor, George H. Earle, Jr., of the Nicholas Power Company, and J. Lewis Breitinger, chief censor for Pennsylvania.

MARGUERITE CLARK IN "WILDFLOWER"

Marguerite Clark will shortly be seen in a Famous Players' adaptation of the play by Harry Germaine, "Wildflower." This will be released Oct. 15, following the release in which Bertha Kalich is starred. In the cast which supports her are Harold Lockwood, James Cooley, E. L. Davenport, and Jack Pickford.

NEW THEATERS

The Grand Theater, at Aurora, Ill., has changed from road attractions to moving pictures. Allman and Colby are the lessees. A daily change of programme is contemplated.

The Elsmere, located on Southern Boulevard, one block south of Tremont Avenue, New York, opened last Wednesday. The theater is of commodious arrangement, has a symphony orchestra of nine pieces, and intends exhibiting a programme, changed daily, consisting of a big feature and smaller releases. Matinee prices are 10 cents, while the evening admissions range up to 25 cents. I. Irving Cohn is the manager.

Macon, Ga., added another moving picture house, when the Palace Theater opened its doors. It is owned by J. B. Melton, E. W. Gould, and L. A. Mitchell. The house, which cost $35,000, is of the latest construction throughout. A Foto Player and an orchestra of five accompany the pictures.

The Regent, Buffalo's new theater, opened to the public on Sept. 27. The house has a seating capacity of about 1,300, all on the ground floor, there being also a number of boxes and loges. A $10,000 organ will accompany the programme. Arthur S. Willats is the manager. A special feature will be Sunday afternoon matinees for children, at which a special programme will be provided.

Milwaukee, Wis., is to be the home of two more picture houses. Permits were issued to Arthur Greene for the erection of a $25,000 house, while John Radke took out a permit for a house at Twenty-fourth and Hopkins Streets, which is to cost $10,000.

Henry Spira is the owner of the three-story building on Woodland Avenue, Cleveland, which is to contain a moving picture theater. Plans have been filed and work is scheduled for immediate commencement.

Cleveland is to be the home of another picture theater, which will be erected at the cost of about $40,000. The Haltnorth Company, who are erecting the building, have chosen their site at Woodland Avenue and East Fifty-fifth Street.

Plans have been drawn for the erection of another motion picture house in Cleveland, Ohio, in the rear of the Hudson and Standard buildings, which front on Euclid Avenue. The Thrift Amusement Company is the owner. The cost is approximately $30,000, the theater to seat 650.

The Family, a motion picture theater in Oshkosh, Wis., owned by the Cummings Amusement Company, has been sold to J. W. Meyer, formerly of St. Louis, Mo.

The West End Theater, on 125th Street, New York city, opened last week as a feature photoplay house. In its time this theater has housed many of the greatest stage successes of the decade.

The New Haven, Conn., Y. M. C. A. has opened a motion picture theater on Temple Street of that city. Much interest has been aroused by the probable programme that will be shown by the association men.

Providence, R. I., added one more photoplay theater to its rapidly growing list when the Gaiety Theater, on Weybosset Street, opened last week. A ten-reel programme opened the Gaiety, which is owned by Messrs. Ottenberg and Kahan. Close to a thousand are seated in the new house, which is tastefully decorated and equipped with all the latest devices to insure the comfort of its patrons and the excellence of the programme. Thomas D. Soriero is manager.

W. D. Eccleson, manager of the Bijou Theater, Huntington, L. I., is to build a new photoplay house seating 700 on School Street, near the Huntington Station of the Long Island Railroad. The house is expected to be ready by November.

"AFTER THE BALL" A HIT

Photo Drama Company Feature Establishing a Record for "Repeating"

"After the Ball," the Photo Drama Company picture featuring Herbert Kelcey and Effie Shannon, will soon establish a film record for return dates if the good fortune that has been accorded it continues. All over the Reis Circuit and the Eastern Managers' Association houses the picture has steadily been brought back for return dates. On Labor Day "After the Ball" opened at Atlantic City for a three-day engagement and on Sept. 28 it returned for a four-day exhibition.

Seven copies of the Kelcey-Shannon feature are now working in Greater New York and New Jersey, with 183 bookings contracted for in this territory so far. Wisconsin is being handled by Sam Silberman, who reports that while playing State Fair week at Pabst's Milwaukee he received bookings from twenty-eight principal cities in the State. Similar reports come from Abe Seigel at Cleveland, where the picture opened at the Duchess Theater. The success of the picture at the Victoria Theater, St. Louis, will keep three copies busy in Missouri.

Pierce Kingsley, who produced "After the Ball" for the Photo Drama Company, is now at work on another scenario to feature Herbert Kelcey and Effie Shannon again. "Big Bill" Steiner and Jim Maher are proving with "After the Ball" that they are showmen who know how to handle big features so that they will get the money for all exhibitors whether on flat rental or on percentage.

NPC

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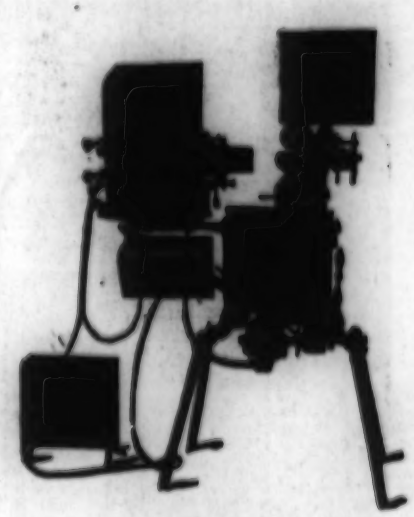

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

SUIT OVER FILM RIGHTS

Isaac S. Plaut Asks Damages from Henry Arthur Jones, the Famous Playwright

Suit has been brought against Henry Arthur Jones, the playwright, in the Supreme Court of New York for $15,000 damages by Isaac S. Plaut, because of the failure of the English playwright to deliver the motion picture rights to his play, "Hoodman Blind."

The plaintiff says he paid $1,000 to the agents of Jones on the execution of a contract giving him the world rights to a photoplay based on the Jones play and then had the scenario written and arranged to sell the rights for Great Britain. He says Jones then refused to keep the agreement.

NEW EDUCATIONAL COMPANY

C. L. Nagely, for many years manager of Selma Herman, is at the head of the Educational Film Company, which will put out educational features, playing them in one-night stand houses. The company expects to begin exhibitions about Nov. 1.

AMONG THE PLAYERS

HARRY SPINGLER has gone with the Box Office Attractions Company, with whom he is to begin work at once.

AT A RED CROSS benefit performance given at the New York Theater last week, Maurice Costello and Lillian Walker appeared personally in connection with a programme of Vitagraph features and helped to swell the fund perceptibly.

Edmund Lawrence
PRODUCER
CURRENT KALEM RELEASES
A Mother's Atonement
The Path to Ruin
The Cub Reporter's Assignment
Address 374 Rutland Road, Brooklyn, N. Y.

JESSIE STEVENS
Character Comedienne
Edison Studio New York

CHARLES M. SEAY
EDISON DIRECTOR *Current Releases*
Twins and Trouble—Sept. 25
In a Prohibition Town—Sept. 30

LOUISE HUFF
LEADS—LUBIN PHOTOPLAYS

AUTHORS AND SCENARIO WRITERS—Every playwright should send at once for a copy of WRITING FOR THE SCREEN, with instructions and markets for Scenario Writers $1 a copy. Write Scenarios right. Also send AUTHORS for WRITING FOR THE STAGE full instructions to writing of Plays, Sketches, etc., for Publishers and Producers $1 copy. Big Field for Writers—markets, etc., given $1. SCENARIOS revised and rewritten and typewritten with Markets, etc., all complete and up to date $1 each. E. L. Gamble, AUTHOR, East Liverpool, O.

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William W. Cohill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel

Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Releases: *John Rance, Gentleman* and *Taken by Storm*

FEATURE FILMS OF THE WEEK

"The Man of the Hour" Scores on the Screen—Edison Films "The Long Way" in Capable Manner—Pauline's Latest Peril—Tom Moore Directs Kalem Feature

"THE MAN OF THE HOUR"

Five-Part Adaptation of George Broadhurst's Play by the William A. Brady Picture Plays, Inc. Produced by Maurice Tourneur and Released Through the World Film Corporation. Released Sept. 28.

Henry Garrison, the Man of the Hour, ... Robert Warwick
George Garrison, his father .... Alec B. Francis
Richard Horrigan, politician ..... Ned Burton
Charles Wainwright, magnate ..... Eric Mayne
Perry Carter Wainwright, his nephew, ... John Hines
Dallas Wainwright ..... Belle Adair
Jim Standing ..... Chester Barnett
Sheriff Smith ..... Thomas Jackson
Graham, speak [illegible] ..... Bert Starkey
Mayor's Doorkeeper ..... Charles Dungan

In criticising "The Man of the Hour," one is limited to pointing out only in what manner it is a total success. There is no fault to be found except in the several minor points, the most noticeable of which were in the appended scenes showing hands from out the grave clawing for the villain of the play, and also one depicting the delights of the place where angels are to be found in pink profusion. There was also noticeable in the scenes out West a too frequent use of the flash-back. And having mentioned these easily remedied faults, it is a pleasure to proceed and to tell in what manner the offering triumphed.

Few picturizations of dramas have ever so commendably ignored the structure of the original play to the benefit of the screen version. The big situation and its contributory action are pleasantly in relief. There is a gradual focusing for the first three reels on the vital situation that gave rise to the play, and a concentration during the last two thousand feet on this most absorbing, impelling situation. The picture is a triumph in screen technique; produced cleanly and capably.

Inherited revenge is the established motive. The son arrives, sent for by the butler, the moment after his father shoots himself. The father's dying request that his son take revenge on Wainwright, the man who has treacherously ruined him, is accepted as a sacred trust. The introduction prior to that glimpsed the characters in their almost confusing variety firmly distinguished in connection with some striking trait of each. The politician, who was a type of that species most subject to stage analysis at the time this play was written, is shown surveying the "billion dollar skyline" of New York and commenting that he could practically control all he surveyed—but for the newspapers. The "double cross" that Wainwright administered to Garrison the father, and the suicide, complete the reel.

Back West the son becomes rich and leaves for New York again. An attempted murder of his prospecting pal leads to his being suspected until the man recovers. The real criminal secures a sheriff's notice advertising the crime and reward for the capture of Garrison, and we see the latter arriving in New York, getting an introduction to Wainwright under an assumed name. The assumed name is intended as an aid to carry out the wishes of his father, while it is later mistaken for an alibi to escape the consequences of his supposed crime. The nephew and niece of Wainwright are now introduced, the former contributing what moments of fun the play allows, and the girl, of course, to furnish the softer motive. Garrison secures a position as secretary to Wainwright and is offered by him and Horrigan, the politician, the nomination for Mayor of New York. He accepts and is elected.

Robert Warwick continues in his highly emotional, romantic stride. His dignity, his grace and his many fine points of acting must commend him as a most graceful interpreter of the role. His bearing in the saddle out West and in the chair of the mayor is equally realistic. There are many excellent character interpretations. In a cast much more numerous than that mentioned above, through their peculiarities of disposition, one and all manage to contribute something to the play, while at the same time eliminating any possible confusion. The politician is a figure most of us know. The father, who "never made good," aldermen, etc., stand out realistically. There is nothing amiss with either cast or its handling, or, for that matter, with any scenic presentation. There was but little opportunity in the many interiors to give this aspect distinction until the final scenes in the aldermanic chamber, which was of huge proportions and correspondingly impressive.

The play ends after the mayor has refused to sign the franchise grab, the signing of which was the principal reason for his nomination by Wainwright and his political ally. The girl is forced to write him that her entire fortune is bound up in the road in question. Also "widows and orphans" is a frequently employed term, one that through use has grown slightly less appealing in the intervening years. The incriminating paper comes to the notice of the politician, and it is read to the assembled aldermen, but the supposedly murdered man is opportunely present to deny his own death, and the bill is defeated. The girl is his, while ignominy faces her father and his political henchman. F.

"A SHOT FROM AMBUSH"

Two-Part Cines-Kleine Production, Released Sept. 29.

The plot of this two-reel picture is extremely simple: The guardian tries to make senile love to the pretty girl, who learns to love the young engineer. At a hunting party the old fellow presses his violent attentions upon her and is shot from the thicket by the faithful servant, who, however, is faithful to the young girl and not to his bibulous master. The latter, terror-stricken by his deed, throws his gun down and runs. The gun was the one which he had carelessly exchanged with the engineer when the latter was on a hunting trip. Of course, the name is found engraved in big letters on the stock of the weapon, and the young fellow is arrested. The old man keeps his knowledge secret, but the girl goes to the servant, who has been crazed by the shooting and wrings a confession from him. The guardian is arrested, but on what charge is not clear.

The plot, of course, rests on the engraving on the gun handle, and it seems highly improbable that the servant, one of those careful, methodical menials, should not have noticed it. Granted that this was possible, nothing can be found wrong with the offering on presentation grounds, but the charge of banality must stand.

In his semblance of insanity, Mr. Moore gives an impressive piece of acting. Mr. Richmond, too, is of much value to the film, whereas Irene Boyle and Mary Moore appear to be the natural young women required by the story.

To complete the second reel an animated cartoon, "Hesaunt Buys an Auto," is used. It is similar to previous cartoons of Kalem make. D.

"THE PERILS OF PAULINE"

Fifteenth Two-Reel Episode in Serial Produced by the Eclectic Company. Scenario by Charles W. Goddard.

Pauline ..... Pearl White
Harry Marvin ..... Crane Wilbur
Raymond Owen ..... Paul Panzer

The second reel of this Pauline episode does about everything that a motion picture can do to communicate to an audience the excitement and the horror of an automobile race punctuated by fatalities. There is no faking here, for many of the scenes were photographed at actual races, and so cleverly were they worked into the story that they always seem to be a part of it. To all appearances Pauline and Harry are driving a car in competition with the most daring drivers in the world, and in showing what happens the Pathe director prepared a reel that for sustained excitement probably is excelled by no preceding episode in the series.

Wherever the course of this race was laid, it included a surprising number of perilous turns in narrow roadways. Cars skid around the corners in a cloud of dust; then something goes wrong, a machine darts from side to side of the road before it rolls over, catapulting the driver and mechanician against a fence. There are three or four such calamities, each a little more horrible than the one that went before, and the spectator waits with interest for the next sensation. It has a way of coming when least expected, so it does not pay to look away from the screen.

In the less notable first reel, Pauline is beset by Ferrari, in the employ of Owen, and as usual is saved by Harry. A duel, in which Ferrari uses a poisoned sword, is the next move to get rid of Pauline's protector, who puts a dozen or more men to flight by making menacing motions in their direction. They are Owen's confederates, secreted in the bushes to capture Harry if Ferrari is unsuccessful. These plans being of no avail, the schemers count on ending the career of Pauline and Harry when they drive a car in the auto race, Pauline looking very dapper in the garb of a mechanician. Even the plan to puncture the tires of their machine goes wrong, and the indomitable pair cross the line winners. D.

HERBERT KELCEY AND EFFIE SHANNON MAKE THEIR SCREEN DEBUT
In "After the Ball," Photo Drama Company Feature

"THE MAD MOUNTAINEER"

Kalem Drama in Two Reels. Directed by Tom Moore. Released Oct. 19.

A Young Mountaineer ..... Tom Moore
His Sweetheart ..... Irene Boyle
Her Father ..... Richard Purdon
The Sportsman ..... Warner Richmond
His Sweetheart ..... Mary Moore

Tom Moore may justly take pride in his first output as a director. "The Mad Mountaineer," running about 200 feet short of two reels, is an excellent example of its type, in which physical combat and physical danger are made to appear entirely genuine. There are several startling falls in this picture, Mr. Moore and Warner Richmond dividing them about equally, and these two actors engage in as whole-hearted a fight as any camera need be asked to report. Fine locations for exterior scenes were found in a picturesque section of New York State.

The story, in which Mr. Moore plays the title-role, is simple in construction. Jim's sweetheart, Melissa, a beautiful girl of the mountains, is charmed by the fine manners and handsome presence of Burton. Fancying he has cause for jealousy, Jim forces a fight with the young sportsman, and its conclusion finds Burton at the foot of a cliff, badly injured, but not killed as Jim supposes. Believing that he has committed murder, he worries himself insane, and only the actual presence of the injured man serves to restore his reason.

To bring this oft-repeated material up to feature requirements, the action is embellished with beauty of surroundings. Everything pleasing to the sense of sight that could be done to aid a rather rebellious sense of understanding has been accomplished. Photography is, as usual, without a peer. Acting, one may rest assured, is made the most of. The film must, however, fall into a class of the many smooth and faultless presentations whose essential sameness of plot fails to distinguish it. F.

"THE LONG WAY"

Three Reel Production by the Edison Company, Adapted from the Novel by Mary Imlay Taylor, Staged by Charles J. Brabin. For Release October 9.

Henry Belhaven ..... Duncan McRae
Eva Loven ..... Mabel Trunnelle
Rachel, her sister ..... Miriam Nesbitt
Captain John Charter ..... Marc MacDermott
Astry, the host ..... Robert Conness
Colonel Sadley ..... Robert Brower

If the mission it fulfills be the chief requirement, then "The Long Way," from its very apt title to its final scene, speaks for good. The spirit is one of abnegation in our social scheme, and preaches of ill-mated characters who were better parted. How a man was finally persuaded to take himself away is the strongest feature of the play and the climax from whose pinnacle the story descends rapidly to a finish. In the manner of taking off the man chooses a way that must appeal strongly to the film censors: a descent down the path to the lake; and then some ripples, gradually expanding, indicate the fate which he sought. Besides its more serious mission, it adds the lighter one of satisfactory entertainment; three-quarters of an hour of almost continuously absorbing drama.

Taking the novel, with its weave of social figures far up in the scale, Mr. Brabin has, in the first place, evolved a scenario that goes straight to the point of the plot, and then has devised scenes to express this movement, if possible, differently than has been done before. There are numerous instances of this original treatment, just as there is a continuous series of scene pictures that express eloquently the photographic eye with which the producer is so artistically blessed. The play consists, from the standpoint of the camera, of a succession of camera strategies unusual, pleasing, and beautiful.

Mabel Trunnelle, Miriam Nesbitt, Marc MacDermott, Duncan McRae, and Robert Conness are a set of names that one tends to enthuse over. They have been wisely chosen. It seems unfair, in view of the creditable work of each, to more than sound their general praise.

Eva, the young sister, marries her rich host, Astry, where she should have chosen Belhaven. Her sister is in love with Captain Charter, who is called to the Philippines just as he has mustered the courage to propose. The ensuing scenes show the Philippine encampment, with cholera breaking out, and the captain ordered to the plague district to quiet the troops.

At home, in the meantime, Astry surprises his wife with Belhaven, and, as an excuse, she claims that he was telling her of his love for Rachel. The fiery Astry declares murder will follow if this be not so, and, to the pleadings of Eva, Rachel agrees to marry Belhaven. She stipulates, however, for a marriage of convenience. The scene where she tosses, sleepless, on her bed the night before the marriage is one of the best of the play.

The captain comes home and finds Rachel married. Ascertaining the truth from Eva, he sternly bids Belhaven commit suicide. This the latter does, as described, and the way is finally open for the captain to marry the worthier girl of the two. F.

"HIS FIRST CASE"

Two-Reel Lubin Feature, Produced and Written by Paul Powell. Released Oct. 1.

Lee Sadley, detective ..... L. C. Shumway
Irma Benton, the girl ..... Velma Whitman
Dick Dustin, the rich smuggler, ... William Parsons
Detrich, chemist ..... Marvis Mayo
A Seaman ..... George Routh

When wealth is the rival for the hand of the girl who favors youth and independence of spirit, what more "happy" ending could there be than that youth, in the guise of a Government detective, should catch the richer man in business that is contrary to the laws of his Government. That he, the secret service detective, should use a U. S. torpedo boat, however, was unexpected and proved the only interesting part of the offering. For the characters are not new, nor are the settings, for the most part. The cast had nothing with which to distinguish themselves, and though there were one or two points, such as the torpedo boat, and the part where the detective climbs along the window ledge of the sky-scraper to secure his evidence, to mark the film with interest, at almost all other parts it lagged.

Velma Whitman is the girl whom her mother, as is frequently the case, prefers to have marry the rich man who comes to visit on his yacht. The young fellow receives his certificate of appointment to the secret service and leaves to undertake his first assignment, the tracing of the opium smugglers.

Taking his stand outside a drug store, we are informed that he watches for three days in this rather exposed locality and finally gets on the trail of the men. One of them is the rich rival; the others his assistants. The detective is captured, but the girl runs to the torpedo boat, whose gallant officers volunteer to chase the speeding yacht which carries her sweetheart lashed to the mast. The pursuit is short but exciting, and at the end the young couple are given the stern of the torpedo craft to themselves. F.

"THE MAN IN THE CELLAR"

Detective Melodrama in Five Reels. Second in the Webb Series. Films Lloyd, Inc.

Stuart Webb ..... Ernest Reicher
Lord Thomas Rawson / His Double ..... Max Landa

Ingenuity in plot construction and in the arrangement of unexpected incidents is displayed in welcome quality in the second of the Webb pictures. Without this ingenuity

a five-reel detective film would fall flat, instead of creating a tense air of mystery as does "The Man in the Cellar." The excellence of a first-class European production, with its substantial sets and remarkably natural lighting effects, assists more than a little; but behind it all is a story involved enough to defy an off-hand solution after the first reel has been run, yet reasonable in the manner of detective fiction. The author shows a man, presumably Lord Thomas Rawson, being knocked unconscious in the hallway of his own home. Was it Lord Rawson? Who attacked him and what was the motive? Such are the questions Stuart Webb is called upon to solve.

Only a detailed relation of the plot would give a fair idea of the circuitous route by which Webb learns of the scheme intended to place an impostor in the place of Lord Rawson. In appearance the masquerader so exactly resembles his prey that even Lord Rawson's fiancée is fooled into believing that he is her original lover. Webb gets wind of a conference of the confederates, learns the password and attends, disguised as one of the members of the band. He left the man impersonated securely bound, or so he supposed. The resourceful captain, however, burns away the cords by holding them against the flame of a candle, and being free attends the gathering in person, placing Webb in one of his many awkward predicaments. He shoots out the light, sticks his burning cigar on the wall to give the marksmen a false notion of his whereabouts, and then hides in a bin that he may continue to keep the minutes of the meeting. This is a fair sample of the sort of action with which the picture is filled, all leading, of course, to the rounding up of the criminals.

Playing Webb, Ernest Reiches assumes many disguises on short notice, and altogether gives a versatile performance. Max Landa is an important figure in a quite numerous cast. D.

"MERELY MOTHER"

Two Part Biograph Production Released Sept. 15.

The Mother ..... Louise Vale
Her Husband ..... Franklin Ritchie
Their Daughter ..... Gretchen Hartman
Her Husband ..... George Morgan
Their Little Girl ..... Katherine Lee

Just a little homily about being good to mother; a little screen sermon that went straight to the hearts of every man and woman in the audience. It was a film treat of troubled heart interest, with the characters human beings—a mother, a wayward daughter, her husband, and a darling little grand-daughter.

In place of the usual flash-back from criminal to rescuers, or the like, we had the intermittent contrast of the status of the characters such as the mother in her dire poverty unable to keep awake while sewing the graduation dress of the girl she is supporting in boarding school, while the daughter lies awake, sleepless, in anticipation of the gown and through worry that it will not be fine enough. Later, the daughter, with her husband, celebrates her birthday; while the camera shows the lonesome mother, whom the daughter will no longer acknowledge, celebrating that same birthday by herself, having baked a cake for the day as though the girl were present.

That such material, with its genuineness and simplicity, should appeal to an audience is hardly surprising. Back to the elemental seems to be a sure way of pleasing the picture patrons satiated of the complicated society dramas and criminal meshes of the day. What more telling subject than mother love presented in the height of good taste and by a most excellent cast.

From babyhood the mother slaves for her little girl, until the age of sixteen shows the girl in a select boarding school, but worried because she cannot dress as the others. An invitation from her chum leads to her rapid engagement, and her writing to her mother that she is taking this great chance, and that she has told her husband that her parents are dead. Thus the daughter chooses to cut her mother out of her life; and with it the film begins the series of striking contrasts between the rich daughter and the poverty-stricken mother. Several years later the daughter, spoiled by all her luxuries, pays but scant attention to her child and husband when a birthday supper is celebrated. The mother is drawn irresistably to the house, to see her daughter once more; and the husband finds her. After numerous touching scenes the family is reunited; the delight being in no small amount contributed by the little granddaughter and her shepherd dog. F.

"THE GOING OF THE WHITE SWAN"

Selig Drama in Two Reels. Written by Gilbert Parker. Released Sept. 28.

Lucette ..... Bessie Eyton
John Bagot ..... Wheeler Oakman

In "The Going of the White Swan," Gilbert Parker has written another story of the Canadian wilderness he knows so well. All of the action transpires in snow-covered wilds, finely photographed, and altogether a natural setting for the trapper and his young wife, the kindly Pere Corraine, and the Indians made to play a small part in the drama. Sincerity in story and acting and an excellent production are good points of the film, which offset a rather too leisurely development, especially in the first reel. This same tendency was noticeable in another picture by the same author released a few weeks ago.

The central characters are John Bagot, a hearty hand-clasp between a soldier in blue and a soldier in gray, and sooner or later the sister of one must become the wife of the other. Without this pleasant termination a war film would be sadly lacking.

In "His Brother Bill," audiences will find all that they have been led to expect, in clearly photographed, correctly staged and sufficiently well acted scenes. For the actual battles, or rather skirmishes, one must wait until the second reel, but this, too, is according to Hoyle. And when they come there is plenty of smoke following the discharge of muskets and the explosion of bombs.

The picture opens with the announcement of war disturbing the quiet of a rural family. Jim, the younger son, is fired with a desire to fight that apparently is not shared by the others, although Bill is later won over to his side. Several hundred feet of film is utilized in showing how the two young men steal out of the house at night that they may enlist. The father follows to protest, but is reconciled when he learns that the bounty due him will pay the mortgage on his property. Jim is shot by the Confederate soldier, whom Bill presently has at his mercy. He forgives him, keeps the Union bayonets at a safe distance, and in due time takes him home, where he meets Bill's sister and becomes one of the family by marrying her. D.

ARTHUR JOHNSON AS "THE BELOVED ADVENTURER."
In the Fourth Episode, "An American Heiress."

"HEARTS AND DIAMONDS"

Vitagraph Comedy in Two Reels. Written by Eugene Mullin and Directed by George D. Baker. Released Sept. 26.

Tupper ..... John Bunny
Miss Whipple ..... Flora Finch
Tupper's Daughters ..... Ethel Lloyd
Mabel Cameron
"Tupper" Stagen ..... Charles Eldridge
Uncle William ..... William Shea
Jack ..... Kalman Matus
Harry ..... Arthur Cozine
"Misty" Catheson ..... Lonnie Smith

John Bunny in a baseball uniform, standing beside the plate and swinging wide of the ball, is one of the amusing spectacles offered in this baseball burlesque. Another is Bunny running bases and his total collapse on second. He is advanced to third and home in a wheelbarrow amidst the plaudits of his team mates and the cheers of the fans in the grandstand, for, so the story goes, it is the run that decides the game and convinces Miss Whipple that her John is a hero.

Evidently a Brooklyn baseball club assisted the Vitagraph Company in the making of this picture, whose center of interest is always the diamond. Tupper is a widower with two pretty daughters, much admired by Jack and Harry. The father sends the young men about their business, while he weaves a matrimonial net for the wealthy Miss Whipple. He finds to his dismay that Miss Whipple adores ball players, and that to win her he must display some proficiency at the sport. Just to give the cause a boost, "Misty" Catheson offers to lose an exhibition game if Tupper organizes a team. Jack and Harry comprise the battery, with the understanding that in the event of victory they shall be permitted to wed Tupper's daughters. The rewards go as promised.

Most of the picture is pretty broad burlesque, but with the baseball atmosphere and the acting of Bunny, Flora Finch, Charles Eldridge and the numerous company in their support, it goes very well. D.

"THE FALSE GUARDIAN"

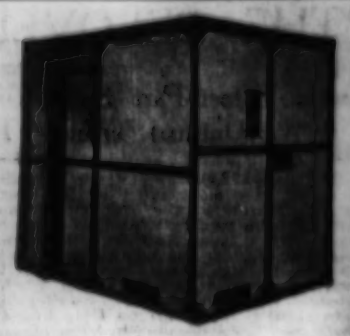
Kalem Drama in Two Reels. Directed by Robert G. Vignola. Released Oct. 21.

Helen Graham ..... Alice Hollister
Tom Ryder ..... Harry Millarde
John Graham ..... John R. Cumpson
Butts ..... Henry Hallam
Stone ..... Robert Walker
West ..... Arthur Albertson

For the interpretation of emotional roles, the Kalem Company has a most reliable actress in Alice Hollister. She always makes the best of a character, and if there is nothing very inspiring in an author's script she usually adds a little something on her own account. Take Helen Graham in "The False Guardian," for example. She is at all times a quite ordinary photoplay figure, yet Miss Hollister succeeds in investing her with more individuality than was to be expected under the circumstances. With the assets of thoroughly good acting in the principal roles and a smooth production, the melodrama escapes the triteness that might seem to be the logical outcome of the plot.

Soon after he is appointed guardian of his niece, John Graham dies and his valet, Butts, successfully impersonates the deceased man, with a view, of course, to getting the girl's fortune. The butler in Helen's home is one of Butts's former partners in crime, and the two work together harmoniously, while the girl's sweetheart, Tom, tries to find proof to substantiate his suspicion that things are not exactly as represented. Presently the conspirators hit upon the familiar expedient of declaring Helen insane and placing her out of harm's way in an institution. Their victim is forced into an automobile and is on the road to an asylum when Tom follows in another machine. The scheming butler is mortally injured in a smash-up; but before dying he is allowed time to confess, and then it merely remains for Tom and the police to catch Butts, a comparatively easy matter.

Exhibitors on the lookout for exciting incidents woven into orthodox melodrama should appreciate this film. D.



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"THE BELOVED ADVENTURER"

Lubin Fifteen-Part Serial Gives Arthur Johnson Followers an Unusual Treat—"The Ragged Earl" Scores

They say a follower of Arthur Johnson is among the most rabid of the species "fan." If this be the case, and through "letters from readers" we have every reason to believe it so, then even the most insistent admirer of the Lubin star must admit himself satisfied with the opportunities for viewing his idol on the screen in "The Beloved Adventurer." The writer has viewed five numbers of the serial, four of which have been released, and the other to be issued next Monday. From the initial installment we revel in Arthur Johnson, in deft comedy, more serious drama, and with an occasional touch of farce, we see Arthur Johnson, so can there be any doubt as to the success of "The Beloved Adventurer?"

While bestowing praise upon the star of the series, one should not overlook the excellent cast found in his support. With the abundant material to be chosen from in the Lubin studio, it is to be expected that all of the characters are in the hands of capable screen players.

Emmet Campbell Hall had a difficult task in creating a serial of "The Beloved Vagabond" type, in which, though the principal characters continue throughout, there is nothing of the "to-be-continued" vexation, since each single reel has a satisfactory conclusion. Essentially a character study, there is not an overplus of gripping action or suspense-creating complications in the story, though we may forgive the author this in view of the delightful character he has created for Arthur Johnson's art. And then a perusal of the book of the film shows that there are thrills aplenty in store.

"Lord Cecil Intervenes" gives us our introduction to the serial. Here Arthur Johnson as the nobleman matches his wits against those of the Countess Lurovich, played with considerable spirit and ability by Florence Hackett, who gave the members of the weaker sex some delightful moments by her display of striking gowns in both this and the third number of the series. Lord Cecil's efforts succeed in saving an orphan heiress from the wiles of the Countess, who makes a specialty of marrying wealthy misses to worthless rakes with whom she is in partnership. Jeannette Hackett is a charming heiress, who pushes overmuch, however. Jack R. Hall and Donald Bentley are seen to advantage.

After the farcical melodrama of the first reel we meet well constructed drama in "An Untarnished Shield," which follows. Lord Cecil has a brother, Rodney, whose position in the British War Office causes Mlle. Dazia to look upon him as a likely victim to aid her in securing secret papers for a Government by which she is employed. Rodney snaps at the bait, and to secure money to buy a black pearl for the danseuse sells his honor. When Cecil learns of it he tells Rodney that the family name has never been stained and places a revolver in his hands, with the answer obvious. Arthur J. Lawton, Donald Bentley, Percy Winter, and Jessie Fritz are in the cast.

Lord Cecil always wanders into trouble and "An Affair of Honor" is his next worry. The Countess Lurovich succeeds in placing Lieutenant Robert Stanley in a compromising position, so that he is challenged to a duel by her impetuous husband. Since the lieutenant is engaged to Lord Cecil's ward, the heiress of the first installment, Cecil once more intervenes by intercepting the challenge and meeting Count Lurovich. Lord Cecil is injured, but he saves the day, and the lieutenant goes off to Colonial duty as the husband of the ward. Arthur Matthews, Daniel Makerenko, and Ernest Sinclaire are the players. But Cecil's finances are in a woeful state as a result of his helpful disposition, so the attentions of his creditors force him to turn to the search for "An American Heiress," in the fourth of the series. Apparently he is on the way to a wealthy marriage, but he discovers that the heiress, played by Ruth Bryan in a pleasing manner, is really in love with a common ordinary workingman, and Cecil, forgetting his need of cash, aids them to elope.

The fifth number brings us our long-awaited glimpse of Lottie Briscoe, who is seen as "The Girl from the West." Prompted by her unscrupulous guardian she succeeds in having Lord Cecil invest his little supply of money in a worthless mine. But you can't disturb Lord Cecil's equanimity, for the reel ends with him saying, "Well, she was a jolly fine girl, though."

Settings and other elements of production are throughout satisfactory, though it must be said that little is demanded in the way of extraordinary effort. Photography is of the usual good Lubin standard.

W.

"THE RAGGED EARL"

Comedy-Drama in Five Parts. Based on the Play of the Same Name. Produced by Popular Plays and Players, Inc. Released by the Alco Film Corporation.

Gerald Fitzgerald, Earl of Kildare.....Andrew Mack
Sir Henry Hardcastle.....William Conklin
Kathleen Fitzmorris.....Orrel Hawley
Una Fitzmorris.....Eleanor Dunn
Lord Wildbrook.....Edward J. Peil

Andrew Mack might have gone to Ireland in search of a congenial atmosphere for his "Ragged Earl"; instead he took the train to Philadelphia and entered the changeable artistic climate of the Lubin estate that to all appearances is comprised of choice slices from an assortment of European countries. If the director wants a glimpse of old Spain he points his camera one way; then he may shift it about and photograph a pre-revolutionary French palace, or the velvet lawns of cultivated England, or, as in the present case, the homes of the landed gentry of the Emerald Isle. No, Mr. Mack could hardly have found more suitable surroundings for his jovial earl, even at the end of a long sea voyage. Right in the heart of matter-of-fact Pennsylvania he is made to feel at home, with the fragrance of gardens to greet his nostrils and the beauty of wooded roads and vine-covered castles to meet his eyes.

There is little danger of overestimating the value of the backgrounds, for they become a very essential factor in making the production what it is, a picturesque romance of the Ireland that play-goers commonly associate with the names of Mr. Mack and Chauncey Olcott. One does not expect a serious motive, or a robust story, in an out-and-out Irish romance, but there must be charm and something to suggest the rich vein of sentiment that audiences like so well. If there is a touch of humor, so much the better. "The Ragged Earl" never lacks in charm and every now and then, either in the playing of Mr. Mack or Edward J. Peil, or in sub-titles given in Irish phraseology, there is fair cause for laughter.

Gerald Fitzgerald, the happy-go-lucky Earl of Kildare, is a man of dash and spirit, who refuses to worry about the morrow, though importunate creditors and disrespectful friends dub him "The Ragged Earl." Mr. Mack quite properly places strong emphasis on the irrepressible good nature of the man, to whom debts are only a momentary annoyance. He presents a likable figure, but for sheer art in character drawing nothing in the picture surpasses the delineation of the choleric Lord Wildbrook by Mr. Peil. This decaying limb of aristocracy is true to the traditions of romantic drama. Mr. Peil has done remarkably well in creating a screen personage of clearly defined traits and characteristic oddities in appearance and demeanor—one of a type often spoiled by burlesque exaggerations when attempted in a picture. Another player of pronounced merit is Orrel Hawley in the part of Kathleen. Miss Hawley's good looks, not at all diminished by man's attire, make the power of the Irish maiden quite credible. Then, too, there is spirit in her acting, and Kathleen, it may be recalled, is a young woman set upon having her own way.

At the opening of the story we find the Earl of Kildare being urged to recoup his fortune by marrying the daughter of a wealthy Dublin merchant. He displays little interest in the proposed union, however. At the same time, Sir Henry Hardcastle, on the neighboring estate, is badly in need of funds and apparently the easiest way to secure them is by bringing the wealthy Lord Wildbrook into the family as the husband of Sir Henry's stepdaughter, Kathleen. But the girl absolutely refuses to become the bride of a decrepit old man, and when vigorous objections are of no avail, she disguises herself as a boy, takes her little sister for a companion and runs away. The following morning, the "Ragged Earl" meets the fugitives struggling with one of Sir Henry's servants. He beats off the servant and takes the young people to his home, crediting Kathleen's statement that she is a boy named Edward. The license of romantic drama makes such an obvious deception permissible.

Before long Kathleen is more than half in love with her gallant protector, but thinking that he is going to marry the Dublin heiress, she returns to her stepfather. Gerald follows, ready to fight for possession of his young friends and the more so when he discovers that Edward is in reality a beautiful girl. The combat goes against the "Ragged Earl" and his retainers, but Gerald, disguised as Lord Wildbrook, becomes the bridegroom at a hastily arranged wedding, and after that the Hardcastles are forced to recognize their impecunious neighbor.

Lloyd B. Carlton directed this very pleasing and finely photographed picture.

D.

FRANK ANDERSON DIES

Frank Anderson, father of Mignon Anderson, of the Thanhouser Company, died recently at his home in New York city. Mr. Anderson, who was born in Baltimore, Md., was well known in opera, on the stage and in vaudeville. His last professional engagement was with the Yankee Comedy Four. Since then he has been in the insurance business, but kept up his interest in the stage, being secretary of the Brooklyn Lodge, No. 30, T. M. A., at the time of his death, and also a member of the Charter Oak Lodge, F. and A. M. Mr. Anderson leaves a widow, known in dramatic circles before her marriage as Hallie Howard, and three daughters, Mrs. G. H. Christoffers, Mrs. J. J. Callahan, and Miss Mignon Anderson. The burial, which was under the auspices of his Masonic lodge, was attended by the entire Thanhouser stock company.

NEWSY NOTES FROM FILMLAND

The George Kleine offices announce that the Special Feature department of the General Film Company is only handling these productions: "Anne Boleyn," "A Kingdom at Stake," "Othello," "The Secret of the Ring," "The Song of the Soul," "Vendetta," and "The Golden Beetle." All other features, such as "Quo Vadis," "The Last Days of Pompeii," etc., etc., as well as a number of two, three, and four reel features, are being handled through the various Kleine offices exclusively.

New branch offices in Brooklyn and Newark are planned by the World Film Corporation to take care of the increasing business in these two localities. They will be under the general direction of H. U. Segal.

Joseph F. Partridge, special representative of the World Film Corporation, is making an extensive trip through Western Canada in the interests of the company.

At a recent banquet given to the newspaper critics of Philadelphia by Bosworth, Inc., the prediction was made that before another year every one of that city's dailies would run motion picture sections. Carl H. Pierce, special representative, was the host, and his guests were the men who criticise the stage productions. J. Louis Breitinger, chief censor of pictures in Pennsylvania, outlined the system he is trying to install to cause the least inconvenience to picture producers. The festivities occurred at the Hotel Adelphia.

"The Locked Door" is the title chosen for the Vitagraph picture made in collaboration with the New York Fire Department.

Samuel Goldfish, general manager of the Lasky Feature Film Company, is arranging his supporting company for the Lasky production of "The Darling of the Gods," which will be staged in Japan. Principals are also being secured for "The Girl of the Golden West." Close to two hundred leading actresses who have in the course of their career played "the Girl" in "The Girl of the Golden West" have been interviewed by Mr. Goldfish, who is still on the lookout for the right one.

After viewing the screen production of his play, "Such a Little Queen," Channing Pollock, the playwright, sat down and wrote a letter to Adolph Zukor, president of the Famous Players' Film Company, that was overflowing with superlatives of appreciation.

Edison Home Kinetoscopes are the prizes offered in a contest now being conducted by the Philadelphia *North American*. The machines will be given as prizes to the school getting the largest number of votes.

"After the Ball," the Photo-Drama Company production featuring Herbert Kelcey and Effie Shannon, just closed a successful week's engagement at Pabst's Theater, Milwaukee. The picture was last week shown to the Ohio Board of Censors and passed without a cut.

Ira Simmons, former booking manager of the Shubert Feature Company, and the World Film Corporation, is now located in his own offices in the World Tower Building as partner in the Montgomery-Simmons Film Service Company.

Harry Ennis has resigned from the *Clipper* and now hangs his hat and receives his mail at the Billboard offices. George D. Proctor is the *Clipper's* new motion picture editor.

The Ben Ray Film Company, of Woodside, L. I., has closed contracts with practically all of the Southern States for producing motion pictures showing their advantages and intended for exhibition at the San Francisco Panama-Pacific Exposition. S. L. Censor, G. W. Brennan, and Albert Blum, representing the Ben Ray Company, are now in the South handling the details of the undertaking. Otto Gilmore, William J. Kraft, and William Colfax are on the camera end of the work. It is expected that over 250,000 feet of film will be taken on the contract before the first of November.

N. G. Spitzer, formerly of the Syndicate Film Corporation, is now Kansas City manager for the World Film Corporation.

ROSE COGHLAN.

Rose Coghlan has been especially engaged by the Lubin Company to play the title-role in "The Sporting Duchess," a melodrama in which she was the star some years ago. The photodrama is being made at the Lubin studios in Philadelphia and Betzwood. Miss Coghlan declares herself fascinated with motion picture work and is very apt to continue in the silent drama.

SHOW BARRETT PLAY

Famous Players' Production Well Received by Press and Trade in England

"The Sign of the Cross," a forthcoming Famous Players' release, with William Farnum in the role of Marcus the Roman, was recently shown to the trade and press of Great Britain, where the play was released. Many expressions of admiration and unstinted praise continue to pour into the home office concerning this adaptation of the famous play by Wilson Barrett.

The subject concerns the early Christian era in Rome, and the producers have gone to extra trouble to obtain artistic and striking settings. The moving picture press of Great Britain is practically unanimous in their approval of the play.

SCREEN "THE OLD SWIMMING HOLE"

James Whitcomb Riley's well-known poem, "The Old Swimming Hole," is scheduled for a forthcoming multiple-reel release by the Selig Company. The scenario will be written by W. E. Wing. Mr. Riley will appear in the prologue.

FILMS LOSE NEW YORK THEATER

The New York Theater, which has housed feature photoplays now for almost a year, will return to the legitimate the latter part of this month. Al. Woods having taken the playhouse over for the presentation of Broadway successes at popular prices.

"KEYSTONE GIRL" HERE

Mabel Normand, "the Keystone Girl," arrived in New York Saturday evening for one week's visit among the lights of the Great White Way, which she has not seen for some time now since becoming a fixture on the Pacific Coast.

HORSLEY CHANGES BRAND NAME

Due to the flood of telegrams received since he announced the name of his new brand on the General Film programme as the "Ace," David Horsley has decided to change the brand name. A new title has not yet been chosen, however, and a prize of $100 is offered to the person choosing the most acceptable name.

SCREENING BELASCO PLAY

Unusual Attention Given to Staging "Rose of the Rancho"

Work at the Lasky studios is progressing on several of the Belasco plays, first of which will be "The Rose of the Rancho," in which Bessie Barriscale and Theodore Roberts will handle the principal roles. Cecil B. De Mille and a company of twenty-one players journeyed to Old Monterey, Cal., last week, where the Lasky executive staff had arranged for the temporary use of the ancient Spanish custom house and a famous landmark, "The Padre's Garden."

Mr. De Mille has also obtained permission for the use of the entire Castro Rancheo grounds, comprising many acres of wonderful historic grounds and containing the remains of one of the oldest missions in California. At San Juan, Mr. De Mille is building a replica of the Castro Ranch house, which will be destroyed during the making of "The Rose of the Rancho."

A 500-acre tract of land has been leased from the United States Government, which also gives the right to the densely wooded tract of over 2,000 acres containing several magnificent scenic spots. The tract is at the foot of the San Fernando Mountains, twenty-one miles from the studio at Hollywood. There are over a million dollars' worth of historic properties on the tract, which the Lasky concern is bonded to protect.

Oscar Apfel is at Mohave, Cal., with another coterie of Lasky players, taking the big mining scenes in "The Man from Home." Charles Richman and eighteen other Lasky players are with Apfel.

ROTHAPFEL LEAVES STRAND

Manager S. L. Rothapfel, of the Strand Theater, New York city, last week tendered his resignation as manager of that famous home of feature photoplays. The resignation has not yet been accepted, and a consultation between the manager and owners this week is hoped to heal the breach. Mr. Rothapfel is very reticent as to the reasons for his action, though it was said in some quarters to be due to his having found a dictograph under his desk.

ALLIANCE PROGRAM

A combination of the world's greatest feature photoplay producers in a direct-to-exhibitor cooperative booking plan which insures to the better theatres an absolutely dependable source from which to secure BIG FEATURES for 52 weeks of the year.

POWERFUL SUBJECTS FOR EARLY RELEASE

Date	Title of Film	Producer	Star
Oct. 12	THE KEY TO YESTERDAY	Favorite Players	Carlyle Blackwell
Oct. 19	THE PATH FORBIDDEN	Excelsior	Octavia Handworth
Oct. 26	AT THE OLD CROSS ROADS	Select	Estha Williams
Nov. 2	(To be announced)		
Nov. 9	(To be announced)		
Nov. 16	THE MAN WHO COULD NOT LOSE	Favorite Players	Carlyle Blackwell
Nov. 23	THE SHADOW	Excelsior	Octavia Handworth
Nov. 30	(To be announced)		
Dec. 7	AN UNFINISHED STORY	Favorite Players	Carlyle Blackwell
Dec. 14	WHEN FATE LEADS TRUMP	Excelsior	Octavia Handworth

PRODUCED BY MASTERS IN THE ART OF FILM MAKING

Favorite Players Film Co., Inc. — **Select Photoplay Producing Co., Inc.**

Excelsior Feature Film Co., Inc. — **And others to be announced.**

WATCH FOR ANNOUNCEMENT GIVING LIST OF EXCHANGES HANDLING THIS PROGRAM

ALLIANCE FILMS CORPORATION

Leavitt Bldg., 11th Floor — **126 W. 46th St., New York City**

Notice to the Trade:

The productions of the Favorite Players Film Co., Inc., will be released exclusively through the Alliance Films Corporation. Our first subject in the Alliance Program will be

"The Key to Yesterday"

A strong, stirring, four-part feature of exceptional merit, picturized from the book by Charles Neville Buck (scenario by Robert A. Dillon), featuring

CARLYLE BLACKWELL

in the leading role, supported by J. Francis Dillon, Miss Edna Mayo, John J. Sheehan, John Prescott, Gypsy Abbott, and one hundred others. Released October 12.

FAVORITE PLAYERS FILM COMPANY, Inc.

Special Notice:

The Select Photoplay Producing Co., Inc., will release all its feature films through the ALLIANCE FILMS CORPORATION. The first subject is

"At the Old Cross Roads"

Released October 26, in five reels, featuring

MISS ESTHA WILLIAMS

in her original role of Parepa, supported by Mrs. Stuart Robson, Arthur Morrison, Miss Rae Ford, Master Martin and a large cast. This play was shown for fourteen consecutive seasons by Arthur C. Alston, covering every State in the Union, and has repeatedly broken box office receipts in high class theatres. It is probably the best known play in America, and its tremendous heart appeal is thoroughly known in America.

MANY BIG SCENES

THE BURNING OF THE BRIDGE

THE UPRISING OF THE BLACKS AND THE ENSUING BATTLE

THE BATTLE AT THE OLD CROSS ROADS — THE SENSATIONAL COURTROOM SCENE

SCENARIO WRITTEN AND PRODUCED BY FRANK L. DEAR

SELECT PHOTOPLAY PRODUCING COMPANY

71 West 23rd Street — S. G. LINDEMAN, Treasurer — **New York City**

Important Announcement:

The Excelsior Feature Film Co., Inc., will release all its subjects through the Alliance Films Corporation, beginning with

"The Path Forbidden"

Dramatized from the book by John B. Hymor, in five parts. An intensely human interest production, wonderfully acted, with

OCTAVIA HANDWORTH

the peerless star of the silent drama in the leading role, supported by Gordon De Maine, William A. Williams, John B. Hymor, and a large cast.

Marvelous Scenes

are presented, in exquisite photography, which will cause audiences to sit spellbound in wonder and amazement. Through trick work and double exposure Miss Handworth, playing the dual role of the twin sisters, is actually seen shaking hands with herself, and handing to, and taking from, herself, various articles, both figures being photographed close to the camera. This work has been pronounced by experts the most intricate ever attempted, and this is the first time in the history of motion pictures that the feat has been accomplished. Released October 19.

EXCELSIOR FEATURE FILM COMPANY, Inc.

110 W. 40th St., Suite 1002 — **New York City**

HARRY HANDWORTH, Pres. — ARTHUR ROSENBACH, Sales Mgr. — WM. H. WRIGHT, Treas.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Father, dear father, come home with me now,
The clock in the steeple strikes six;
The children are lonesome with nobody there,
And we've got new plots to fix.
The kitchen fire's out and the cat's in the milk,
Our domicile's surely a sight,
The beds are not made, and the hired girl's quit,
Oh, father, come home early to-night!
Come home! Come home!
Oh, father, dear father, come home,
For mother has got
A photoplay plot,
Oh, father, dear father, come home!
—Grand Old Song.

Just as we were about to jot down some burning thoughts on the final scene where the lovers embrace, or where the lovers clasp hands, gaze ardently into each other's eyes and then disappear among the hollyhocks—we repeat, just at the very moment when we were dipping our trenchant pen to deny that the people want the "happy ending" forever and forever, along comes Russell E. Smith, editorial staff Mutual Film Corporation, and anticipates our pungent reasoning! As there is nothing more to be said when Mr. Smith completes his brief, we will gracefully retire R. E. and permit Smith to have at 'em. Introducing Mr. Smith: "A point has long grieved my artistic sense of plot: namely, the insistence of many editors on the so-called 'happy ending.' Granting that many people like their plots—their photoplay plots—to finish up with the sunny-haired hero and the sweet-faced heroine in a 'clinch'—with everybody happy, including the dog—how many otherwise corking good stories degenerate into a weak, wishy-washy conventional story, because of this insistence on the 'happy ending?' Starting 'way back in the long ago, when the classics were in the ascendant, tragedy stalked upon our stage, and a majority of the really great classics in literature, stage and bookish, are tragedies. Does not that put the 'kibosh' on the 'happy ending' wail? How many of the classic tragedies, Shakespeare's and the rest, would be played and read to-day if they had concluded their themes with a 'clinch' of the leads or a happy family grouping themselves down stage with seraphic smiles of joy? Can you imagine 'Romeo and Juliet' being peddled in this day and age in its present form of plot? I can see, in my mind's eye, some editor saying, 'Good stuff, Bill, but you'll have to cut out the death scene at the tomb—make the fathers consent to their union and have everybody happy at the finish. We must have happy endings, you know!' Take any of the other great tragedies of literature, and what would they be without the tragic element—the disastrous finale? Editors fairly howl for new stuff—'punch,' etc.—but when you hand them one, because it happens to leave somebody in the 'soup,' so to speak, they yowl 'happy ending.' Surely, people want to laugh—but they want to go out on the sidewalk with a furtive look at the mirror to see if their noses are red, too!

* * * *

Highly Enjoyable.

"People—women anyhow—enjoy themselves to death at a weepy drama. The sorrows of 'Camille" have brought more dollars and half dollars into the matinees of this and other countries than any other play in the world, unless we except 'Uncle Tom's Cabin.' The death of little Eva was not a happy ending, yet it was the big scene of the play. Vide 'East Lynne.' As a writer of long standing and experience, I have seen so many good stories, plays and photoplays, ruthlessly sacrificed and vandalised by this mad lust for the 'happy ending,' both my own and others, that I feel like starting something whenever I see one perpetrated on the screen. I could give you many examples to emphasize the very evident fact that many good photoplays are being lost to the public or ruined artistically and dramatically, by this insisting on the 'happy ending.' If it is logical and dramatically correct to have them all die, let 'em all die. The hero doesn't have to get the girl every time—he doesn't in real life, does he? Aren't there any failures in life? Not in photoplays, apparently, as produced nowadays. If one wishes to write a photoplay in which the hero at its conclusion has not made good, but by his folly and incapability is doomed to go down through the rest of his life a failure and an incompetent, why can't one write it? It may be a warning to the slothful ones—but no, the editor says, 'happy ending,' whether it be true or logical or not! Think it over, producers, censors, *et al.*—does the sight of that man dragged away to expiate his crime, his wife left alone to realise her share in it, make a moral lesson, a deterrent, or does the other and 'happy ending' look better as a moral lesson? A has the 'happy ending' if your plot logically should end in a tragedy. Let us drag no more 'happy endings' in by the hair of the head to satisfy the craze for the 'happy ending.' Let us be artistically true to our theme and work it out to its logical conclusion, be it happy or otherwise—regardless! There are a *few* artistic producers in the business who will produce them!"

* * * *

Market for Tragedy.

And then George A. Posner makes a discovery—he has found that there *is* a market for true tragedy! "Within the past year," writes Mr. Posner, "I have written six, four of them recently, and every last one of them has been sold and produced. What is more, they have been produced as tragedies. They are: 'Her Son,' Kinemacolor, two reels; 'The Law and His Son,' Biograph; 'The Man Who Lied,' Universal, two reels; 'His Punishment,' Majestic; 'Her Duty,' Princess, and 'The Aftermath,' American, two reels. Does it not look as if there might be some market for this sort of work? From my experience, it would seem that sincere, human and forceful stories of the tragic type that are purposeful and inspire thought will find a welcome." The "White Slave" dramas inflicted on a long suffering populace did much to put the lid on tragedy. They were released under the pretense of teaching strong moral lessons and gave the censors employment. Consequently many editors view the tragedy and the unhappy ending with suspicion. Just the same, the animated screen should reflect real and true life; not every tragic skein in human perplexity can be unraveled happily—some days must be cold, and dark, and dreary, to quote the poet. Into each life some rain must fall. It is a fact that the happy endings grow more and more monotonous; whatever the problem presented, whatever the lesson or moral that it is sought to teach, nine times out of ten the ending is certain to be crudely bent into the lover's embrace. Perhaps the majority of the audiences like this sort of thing—give the people what they want, you know—but there is a minority, and a large minority, too, who appreciate a logical and consistent ending to their drama, and who should occasionally be accorded satisfaction. And "East Lynne," "Camille," and "Uncle Tom's Cabin" have been cited as examples. A great injustice has been done another tried and true production, "Thorns and Orange Blossoms"—do not forget "Thorns and Orange Blossoms," we beg of you!

* * * *

His Light Under a Bushel.

Now here is Mr. Gilson Willets; he has been hiding his light under a bushel long enough! Globe-trotter, novelist, soldier-of-fortune, writer of feature photoplays—yet Gilson Willets and his methods of work are little known to the rank and file of photoplay authors. While it is true that he is personally and professionally admired by those who know, yet he is so all-fired modest that he refuses to venture forth into the lime-light. We are pushing Mr. Willets into the 'spot' without his permission, and we are willing to endure his almost certain objections in order to tell our readers about an interesting literary worker. When Mr. Gilson Willets writes such feature photoplays as "The Adventures of Kathlyn," "The Lily of the Valley," etc., he isolates himself in a certain apartment in a certain Chicago hostelry. Until his work is finished the telephone connection is even shut off and the clerk has instructions not to connect Mr. Willets with anyone excepting Colonel Selig. As Mr. Selig was in Europe during the writing of Mr. Willets's most recent five-reeler, his incommunicado was complete. Also, during such times, Mr. Willets writes no letters, does nothing in fact, day or night, that will for a moment divert concentration from the particular photoplay or novel. He makes this confession of a writing habit—"most diabolical," to use his own expression—but he certainly obtains results, and they count! For twenty-five years Gilson Willets has been browsing in the literary pastures, and he says that never a man loved his work in that quarter century more than he. He has written over 2,500 magazine articles and stories and traveled over 250,000 miles, all over the earth, in fact, to gather material, sometimes residing in Europe and the Far East for a year at a time. Four years ago he began writing photoplays, and he has written to date over 250 photoplays, mostly feature photoplays from three to twenty-seven reels in length. In conversation he said: "I solemnly declare that of all forms of work the writer-man can do, I love best of all the photoplay. Here is the largest and best paying future for the author of imagination. I used to take six months to write a novel. I can now take my plot and put it in a five, or seven, or eight-reel photoplay in—

TAKING A SCENE FOR "FANTASMA," COMING EDISON FEATURE.
Joe Fisher, the Pioneer South Africa Exhibitor, Is Seen in the Centre Foreground.

I will not dare tell you how much less time than six months. My favorite photoplay length is the five-reel, of which I have written many. Though I like, too, the three-reeler, the ideal length for short-length dramatic action. My five-reel, 'In the Days of the Thundering Herd,' is soon to be released, a buffalo-hunting picture laid in the days when the hoofs of the thundering herd numbering two or three million buffaloes shook the prairie like a quake and could be heard for fifty miles. Another five-reeler of mine is being produced, 'The Rival Rajahs," an East Indian melodrama with wild animals. Yes, all these are Seligs. I write exclusively for Mr. William N. Selig, and I hope to write exclusively for him till I am ninety-eight years old. His is the only company I know of where one can write on widely varied subjects—sea stuff, wild animal stuff, desert, travel, Western, Eastern, Oriental and all the rest of it. I write single-reel plays, too, for Mr. Selig—for I still like the single-reel. And the single-reel needs strength, too, more strength than ever before, but of course one has no chance for big dramatic themes in the single-reel story, as in the three or five-reeler. I doped out the complete synopsis for the 'Adventures of Kathlyn' in one week—twenty-seven reels—and you can be sure that my pernicious habit of incommunicado was practised to the limit in that particular week. I know of no man in the business who would have taken the chances, at that time, of putting on 'Kathlyn' as a continued story except just William N. Selig. But he is a man of big vision, and when he got the synopsis of this big 'continued,' he never turned a hair, but simply said 'Go,' and it 'went.' It must be gratifying to Mr. Selig to know how affectionately he is regarded and how much his methods are admired by the brilliant galaxy of writers by whom he is surrounded. Ask W. R. Wing, W. C. Clifton, Maibelle H. Justice, James Oliver Curwood—in fact any writer who has had business dealings with Mr. Selig—what they think of him and his considerate methods. Anticipate the enthusiastic replies!"

* * * *

"The Beloved Adventurer."

Emmett Campbell Hall has presented his fifteen photoplays, featuring Arthur Johnson and Lottie Briscoe, in short-story form. Bound in limp leather and gilt, a volume was welcomed by us recently and was immediately read from cover to cover. The tales, fifteen of them, are written in Mr. Hall's inimitable style and are pressed down and running over with original action. It is the kind of a book you cannot lay aside until you have followed "Lord Cecil" through his many and varied adventures. Mr. Hall has given us a skilled characterization of the English lord and the American heiress, who are sure to delight lovers of the motion picture screen when introduced to them by the Lubin Company. The stories, each and every one dainty and appealing, are: "Lord Cecil Intervenes," "An Untarnished Shield," "An Affair of Honor," "An American Heiress," "The Girl from the West," "The Golden Hope," "The Hold-Up," "A Partner to Providence," "Lord Cecil Plays a Part," "Lord Cecil Keeps His Word," "The Serpent Comes to Eden," "Fate's Tangled Threads," "Through Desperate Hazards," "A Perilous Passage," "In Port o' Dreams." As the photoplay series will be received with delight, so will the volume be a welcome addition to any library. Cloth, 155 pages, 15 illustrations. Lubin Mfg. Company, Philadelphia, Pa.

* * * *

The Market-Basket.

It will be interesting to photoplay authors to know that the Famous Players' Film Company is in the market for original scripts. Editor B. P. Schulberg writes: "As you know, we have depended upon the famous plays and popular novels of to-day for our material. Although this policy was first assailed by most of the experts, the astounding success of this company and the similar advancements of the numerous concerns who have imitated our plans, prove that the nationally known play or novel meets with a direct and general response. The famous play or novel in pictures has done more to elevate the standard of the photoplay and to attract a better element of the public than any other single agency in the industry. We are now prepared to purchase original photoplays, pay an unpre-

ceded at reduced price, and give the author more advertising and publicity than were ever before accorded a photo-playwright in this business. We do not want a deluge of worthless scripts ranging anywhere from half-reel comedies to five-reel war stories. We make known our needs to a select list of capable and intelligent authors. The stories accepted will be presented in our usual manner by Daniel Frohman. This will give the author prestige hitherto unparalleled in picture circles. In return for this we demand and expect absolutely meritorious stories. We will be forced not to countenance a single flaw in plot or theme. Here is an opportunity long waited for by those writers who have made a serious study and not a jest of photoplay work."

The Universal scenario department has been moved to 573 Eleventh Avenue, New York city. Captain Leslie T. Peacocke is now Eastern editor. Universal is in the market for strong one and two-reel stories suitable for King Baggot, Mary Fuller, Violet Mersereau, Bob Wilson, Anna Luther, Alexander Gaten, Rosemary Theby, William Shay, Irene Wallace, Edmund Mortimer, and William Welsh. Eastern Universal is not in need of slap-stick comedies, but these latter are in demand by the Western Universal directors and the Ford Sterling Company in Los Angeles. Universal prefers dramatic stories with small sets of people and not too many interior settings.

* * * *

Hall of Fame.

Mr. and Mrs. Arthur Leeds are rejoicing over the arrival of a bouncing baby daughter at their home.

Mrs. Marion Brandon, George Hall, Mrs. Hall, Frank B. May, Miss Lynch, and Kroger and Stuart Payton are now members of the Eastern Universal script department.

Miss Marguerite Bertsch, of Vitagraph, one of the foremost of photo-playwrights, was a protégé of Mrs. H. C. de Mille, who aided Miss Bertsch to develop her playwriting talent.

The many friends of Anthony P. Kelley will be pleased to learn that he is recovered from a severe illness.

Clarence A. Frambers, of Chicago, has reorganized his branch of the "Inquest Club," and the first meeting was held on Sept. 26.

Monte Katterjohn may take the stump out in Indiana for the "Bull Moose" party.

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

"FANTASMA" READY SOON

Edison Feature Another Achievement for Director Seay as an Author

Charles M. Seay, the Edison director, has about completed the five-reel production of "Fantasma" for his company. A great deal of time and care has been devoted to this forthcoming feature, which the Edison Company expects to be one of the most pretentious ever turned out by an American manufacturer. The scenario for "Fantasma" was made under the supervision of Mr. Seay.

Aside from his position as a director, Charles Seay has enough scenarios to his credit as author to give him a position of prominence in the photo-playwriting field. Several score have been produced by the Edison Company, and all of these were accepted only after being passed upon the same as those that came from the open market. Few staff writers can say the same.

Some of his recent Edison releases are "A Village Scandal," "The Tango in Tuckerville," "The Missing Twenty-five Dollars," "Quarantined," "The Two Doctors," "A Week End at Happyhurst," and the Octavius series which Mr. Seay adapted from the stories in the *Pictorial Review* by Frederick Armond Kummer, and which he also directed. Mr. Seay is also the author of several magazine articles on motion pictures.

George Hanlon, Jr., of the famous Hanlon Brothers, will be featured in "Fantasma."

P. A. L. IN THE EAST

The formation in New York city of a little social group of members of the Photo-play Authors' League, with Miss Elaine Sterne as their center, has been suggested to her by the officers of the League in the Far West. Miss Hattie Gray Baker and Marc Edmund Jones have written to her concerning it. Miss Sterne is interested but is awaiting Mr. Jones's presence in New York this Fall before taking any steps in the matter.

LICENSED FILMS

You Never Can Tell (Selig, Sept. 28).—This short offering by Wallace Clifton reads something like the Horatio Alger series for boys. "His boss says he's got no brains, so sends him a moving picture actor," is the mother's plea to the home director, who promises to do so, and gives him a "try out," thinking to have some fun. But the comedy on the film appeals to the manager, who is shown the strip (the "empty" camera had film in it—how careless they are), and the novice is given the stellar comedy role. The abuse that the neophyte is subjected to, his doublings and other discomfitures are sure-fire laugh producers. It starts the reel with Who Got Stung? F.

Who Got Stung? (Selig, Sept. 28).—Frankly, we don't know. The characters were introduced without subtitles or introduction, and, being business men who dress a good deal alike, it is hard to differentiate them. At any rate, somebody advertises that half a dozen healthy scrub women are wanted at a certain office, and then the joker has the joke turned against him, and manages to lure the joke the other way once more. It is linked to You Never Can Tell. F.

The Investment (Lubin, Sept. 28).—Young John will kindly step to the rear while the Old Folks are given the lead in this film. Edward J. Peil and Ormi Hawley are the son and daughter of two opposite families, but their duties apparently end there. Their fathers and mother form the couple whose motto seems to be that, "It is never too late to elope." But having no money the father invests in some stock, which is guaranteed by the plick stranger's wordy assurance, and, wonderful enough the stock pays amazing dividends. A surprise letter, at the end, reveals that the stranger has been paying those enormous dividends out of his own pocket, for he thought of his own grandfather, and hence his compassion for the old man he had tried to defraud. The cast which included besides the above, Edwin Barbour, Eleanor Barry, and Marie Sterling. George Periwilkes wrote the play. F.

A Mysterious Message (Vitagraph, Sept. 28).—One cannot help wondering how this script by Charles Brown would have fallen were it not for the inimitable Sidney Drew, actor and director, to make it a success. The auditorium laughs at Sidney Drew. At each new bit of business they continue to laugh until the end when the big laugh properly belongs to Mr. Brown. Another notable player was Courtland Van Dyne, the big physical instructor. As "Mr. Hard Luck Himself," Sidney Drew proceeds with the newly-found horseshoe, and his troubles seem to multiply with the time that he keeps it in his possession. At the gym his son, wonderfully enough, knocks out a man much taller than himself. Then having found the real secret of the lucky horseshoe above, Mr. Drew proceeds to knock out the instructor with one blow. The iron wonder-worker then comes out of the boxing glove accompanied by one of those knowing winks. F.

The Letter That Never Came Out (Edison, Oct. 12).—That Charles Brabin has been able to present this one-reel offering clearly at all is greatly to his credit, and one feels satisfied that he has done that much; that he should do more is asking too much. He was also unfortunate in having a cast that was neither strong nor appropriate. The idea behind the script, however, is somewhat novel, but the difficulties toward the end increase instead of diminish. The girl, out of pique, marries the other man, and then determines to keep the man she wanted from marrying the girl he loves. This she does by handing on his credentials in view of the other woman. Years later her husband is running for office against the other man, and she sends a letter, that the man wrote her years before, to the editor of the paper, which will implicate the man in the same graft charges that hang over the head of her husband. The letter was an innocent enough affair, but reads dangerously. The detective, however, devises a clever scheme for proving to the editor that the man could never have written the letter. W. T. Nichols is the author. F.

Pins Are Lucky (Lubin, Sept. 19).—Short and laughable at one point, but in the extension of that idea getting wearisome. Much rough and tumble is mixed in with the play. E. K. Lincoln wrote it, and E. C. Grimm screened it. The funny father and the fat sailor are believers in the fact that "pins are lucky," so when the young couple elope they scatter a few papers of pins along their path, and manage to get married and to catch their train before the father and the fat sailor can collect all the pins and follow. Split with The German Band. F.

The German Band (Lubin, Sept. 19).—This short reel slapstick comedy is a turmoil of plotting, tumbling, and troublous times for all its characters who were, for the most part, the exaggerations to which these pictures have accustomed their audiences. Some unusual views, of course, accompany the rest of the average sets, for Romaine Fielding is the author and producer. The story concerns the German band and their leader, whose daughter elopes while he plays. The final picture of the four musicians sitting on the rocky eminence playing to the circling birds is one that sticks in the memory. It is linked with Pins Are Lucky. F.

The Adventure of the Smuggled Diamonds (Edison, Oct. 19).—Octavius continues to be the "goat" in these one-reel installments, but his usual luck succeeds once more in pulling him through. This time he meets a charming young girl on the steamer coming home—and she is charming by night as well as by subtitle—and spends a good part of the film with her. She gives him a cane which he prizes highly. Arrived at home he happens to find the secret compartment in the cane whence he extracts the diamonds that she was trying to smuggle. Then she calls, and, sending him out of the room on a pretext, finds that the jewels are missing. His return is greeted with a pointed pistol, but then the secret service men burst in, and the day is saved for Octavius, who can once more pose in an omniscient attitude. F.

The Case of the Vanished Bonds (Edison, Oct. 17).—While the improbabilities in this one-reel detective drama are not greater than are sometimes encountered in plays, where the details have not been carefully worked out, the impossibility of pretending not to see the evident answer to the "mystery" detracts from the interest it might otherwise have. The trusted clerk puts down a satchel with some bonds in it, and the bonds disappear. We are shown, with the detective, the place, an unfinished building, where the clerk deposited the bonds and also cannot help but see the secret passage through which the bonds were stolen, which the detective after some time also manages to see. The robbery was not well timed, and there was altogether a lack of originality about the play, that inspite of its adaptation from the well-known stories by Scott Campbell, called "Below the Dead Line," must unfortunately militate against its well being. F.

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Released October 22

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Released October 23

A TONSORIAL LEOPARD TAMER

One Reel.

ROY L. McCARDELL, the famous humorist, wrote the story and Norval MacGregor produced it. JOHN LANCASTER and LYLLIAN BROWN LEIGHTON play the leading roles. It's the story of a colored barber who gets mixed up with a cage of leopards. Very Funny.

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—Standard Dictionary

Examples: "IN OLD VIRGINIA;" HIS "BROTHER BILL;" TWIN BROTHER'S VENGEANCE

REVIEWS OF FEATURE FILMS

"THE GIRL AND THE STOWAWAY"

A Two-Part Kalem Drama, Produced by Kenean Buel from the Script by C. Doty Hobart. Released Oct. 12. Featuring Alice Joyce.

Lord Ritchie ..... William Bostman
Lady Blamere, his sister ..... Anna Burmeister
George, his son ..... Tom Moore
Colby, American millionaire ..... James Rose
Mrs. Colby, his wife ..... Mary Rose
Adele, their elder daughter ..... Alice Joyce
Annete, her younger sister .. Marguerite Courtot

The older folk have settled it that their son and daughter shall marry. The youthful pair are averse to the idea. With this not entirely new theme, C. Doty Hobart has constructed a pleasing story by giving a new means of bringing the young folks together. This he accomplishes by having the couple meet on shipboard, she as a passenger returning to America and he as a stowaway, penniless of course, as so many film sons of noblemen are, and desirous of making his way to America for reasons unascertained. His refuge is a lifeboat, where he seems to fare pretty well, especially after he makes the acquaintance of the pretty girl, who brings him food that she steals from the first cabin table.

The pictures on shipboard are taken on a moving vessel by whose side the waters sweep in rushing realism. They were taken (whisper) to give this company a much needed rest on its return from Jacksonville, and they evidently had plenty of time, for they are well up with the best of this ocean picture type. The situations on shipboard, moreover, while dealing with the serious drama of the play, possess a delightful tinge of humor due to the position in which the castaway finds himself when he meets the girl he might have married. His theft of a loaf of bread, his agility in returning to his secret hiding place, his efforts at concealment all contrast with the opening scenes of the play, which pictured him as the spoiled scion of a nobleman who was trying to marry his son to the daughter of a rich American. This opening scene, by the way, was of great depth, a veritable ancestral hall of beauty and dignity.

Tom Moore, of course, and Alice Joyce, naturally, are the ever-dependable pair, and the romantic match is none the less romantic for their handling of it. Slipping from the well-dressed son to the roustabout on the ship is a matter of ease to Mr. Moore. As the younger sister, Marguerite Courtot looks much like Alice Joyce, and also made up in the silence of her good looks what she lacked in a more active part.

Having arrived in New York, captured by the officers of the ship and put to work, the director, or rather the author, adds one more thrill in a very dangerous but hardly vital leap from the side of the ship by the lead in his effort to save the girl from the waters. His recognition by a friend reveals his real identity and an exchange of telegrams from the lord on the other side finds all parties agreeable to the impending nuptials. P.

"THE HEIR OF THE LAGARDERES"

Six-Part Adaptation of the Novel by Paul Feral. Produced by Pathe Company and Released by the Titan Film Corporation.

Cavardasse, champion swordsman .... M. Ravet
Mathilde de Wendell, the ward ..... Mlle. Berthe Berry
Olympe de Chaverny ..... Mlle. Goldstein
M. de Peyrolles, schemer .... M. Georges Vague
Phillippe de Lagardere, the heir ..... M. Maxime Lery
Mathias Knauss, free-lance assassin ..... M. Godeau

In spirit, there is a good deal of similarity between this offering and "The Three Musketeers"; there is the same adventurous atmosphere—the same romantic cavaliers, an intimate air of intrigue that carries the power of suspense. While D'Artagnan and his boon companions, while the Cardinal and most of the other characters, are known to humankind, the characters in this novel, though historically correct in many instances, receive a rather vague introduction to the American people, which renders them and the parts they play a trifle obscure.

Settings such as correspond to the period of Louis XV are found in Europe, where this was staged. Also in the interiors and especially in the imitation of the ancient street scenes the play is of remarkable historical beauty. True to the tradition of the period, there is much sword play. Written about the time when all gentlemen were supposed to sleep with their swords in their hands, we see an unusual amount of rapier work. It is no marvel in the action to see one man or maybe two slay many times their weight in assassins.

The play opens with De Peyrolles swearing eternal vengeance against De Lagardere, the favorite of the King. He lures him to a lonely spot and has him killed. De Peyrolles then tries to do away with the son, an infant, and to this purpose secures the position of governess for a young girl, an orphan in his power. The young girl manages to save the child by giving him a secret potion which leaves him like dead. De Peyrolles is thus satisfied, and the girl, after having the child restored to animation, gives him to peasants to bring up.

Grown to youth, the young fellow leaves for Paris and happens into the friendship of the best swordsman in Paris. The two of them and a son of his newly adopted family join the volunteers in Flanders and are seen in a typical encampment of those early times. De Peyrolles learns of his being alive and makes futile efforts to kill him, being himself killed after several attempts. The mother of the heir of the Lagarderes recognizes her son by a locket he has worn since babyhood.

The acting of this notable foreign cast is without doubt the best feature. The scenes merge one into the other in a smoothness and interest that it would be difficult to surpass. P.

"THE FUTILITY OF REVENGE"

Two-Part Imp Melodrama Produced by Frank Crane from the Script by Stuart Paton. Released Oct. 10.

The Husband ..... Alexander Gaden
His Wife ..... | ... Dorothy Phillips
Her Daughter, grown up |
The Judge ..... Howard Crampton
His Son ..... Wallace Scott

How the offering proposes to vindicate its title one can guess from an intimate knowledge of a number of former releases. Revenge, however, is one of the most forceful of melodramatic subjects, nor does it lose much of its strength at the hands of the director, Frank Crane. The offering carries out all its death penalties in the first reel, leaving the second to a development of the curious circumstances which the author has outlined. The possibility of the wife not knowing that her husband is a thief by profession, and later having his grown-up daughter assist her father, neither knowing the identity of the other, is the striking relationship. In its carrying out the strangeness of plot is relied on rather than any over-seriousness of setting. Acting, however, is entirely in keeping with the action. It is realistic, albeit being somewhat over-emotional in some of the naturally melodramatic moments. The surprise (for those who have not guessed it) is saved for the last scene, the trial scene where Mr. Gaden, the revengeful man, overthrows judicial procedure by rushing up to the bar during the course of his daughter's testimony, and being allowed to convey his guilt in wide-gestured demonstrativeness. Perhaps in so frank a melodrama more detailed working out would be a detriment.

The man is caught robbing the safe of the judge and gets sixteen years' sentence. His wife, though innocent, gets five years, and the man registers revenge. The wife dies and, his sentence expired, the man is released and obtains the services of a young girl, whom he has accidentally met, to enveigle the son of the judge. The latter, to repay the card debts into which the ex-thief has lured him, robs his father's safe. He also gives the man the combination of the safe. The son is accused of the death of the butler, who is found beside the robbed safe. The girl then confesses to the crime to save the man she loves. At the trial she reveals her real name and then her father confesses the murder. The young couple marry, and live happily. F.

"THE WARNING"

Three-Part Eclectic Release Produced by Wharton, Inc.

The Son ..... Creighton Hale
The Rector, his father ..... M. O. Penn

There is a thorough mastery of drama psychology by whoever wrote this play. There is also a sermon, direct and to the point, but so well disguised in the delivery that it bears more power, more real warning than many a sermon delivered from the pulpit. The warning of the father, a rector in this case, to his young and erring son, sinks deeply into his mind, for on coming home drunk one night, and listening to the paternal lecture, he falls into a stupor and dreams what was suggested by the gallow's warning, supplying the incidental action from the forgotten day thoughts of his own brain. Arriving at the point where he is made to throw himself from the pier, he wakes with a start, repents, of course, and the family is reunited.

The spirit of the play is of the best. A wholesome warning against drink on the part of the young, it reaches the heart of the subject and holds the audience thrilled with its meaning and daring. For the youth, Director Theodore Wharton has selected Creighton Hale, an excellent actor, one whose looks helped amazingly in his difficult part. Nor can one help but admire that capable actor, the father, M. O. Penn. There was one scene in which he sacrificed his son to the waves—a life for a life—when the tears actually rolled down his cheeks. The mother, a splendid type, did almost equally well for the opportunity that was given her, but unfortunately, her name was not mentioned in the cast. They made a most realistic family circle.

Perhaps the rector showed little judgment in talking to the son while drunk, since such lectures have but little effect. Perhaps also the details in the convict camp were a little overlooked, but the settings at least were fine, and the directorship in most little matters and in matters that strengthened the continuity were above reproach. In his dream the son, after stealing the money given at the church contribution, tries to abduct a girl. Accidentally she drowns, and he kills one of his pursuers. He is sentenced to the convict camp, escapes, and back in his father's house is bound by the latter and taken to the scene of his crime, still bound. The images of his victims rise accusingly as his father bids him throw himself in the waters to satisfy the biblical injunction, "A life for a life." F.

"A PRINCE OF INDIA"

Four-Reel Eclectic Feature Produced by Wharton, Inc.

The Rajah ..... M. O. Penn
The Prince, his son ..... Thurlow Bergen
The Reporter ..... Billy Mason
Head Crook ..... William Riley Hatch
The Girl Accomplice ..... Elsie Esmond

Frank melodrama is this, and exciting as well. Though the plunge of the runaway trolley car from a high bridge is a spectacular incident with few equals, the picture does not depend solely on this for its thrills, the tension being kept at a tight point throughout. A cast of unusual excellence portrays the parts.

The rajah arrives in this country with his good-looking son, the prince, and their famous blood ruby, concerning which there is the legend that its possession by any one other than the members of the rajah's family will mean death. The band of crooks hear of the gem, without knowing of its fatal properties, and lay their plans to capture it. It must be said that the head crook, his assistant, and the fair lady charmer of the band are all of the better class, and they fraternize in the hotel with the best of society.

At the hotel the reporter is sent to interview the prince, with whom he makes friends. Later, the "Countess," the accomplice, arrives, and the reporter also must get a statement from her. He introduces her to the prince and the latter is charmed. The acquaintance ripens into violent love on the part of the prince and seemingly less than mere indifference on the part of the "countess," for she tries to dissuade her accomplices from pursuing their plans. That night, after the dance, the girl is forced to persuade the prince to steal the gem away from his father and show it to her. This he does. Later, seated at a table, he shows it to the other three men. When the reporter returns to his room that night he finds the stone fallen in the cuff of his trousers. The reporter returns to the hotel to find the prince away in search of the precious stone. Then follows a series of events, all highly interesting, in which the ruby passes from one to another. Not the least remarkable is the final plunge of a trolley car from a high bridge into the canyon below, bearing with it the body of the remaining villain. The love of the girl is spurned by the prince. F.

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REVIEWS OF LICENSED FILMS

Pathe Weekly, No. 39 (Sept. 12).—The daredevil "Girl in Red" diving from a knight seated on her horse; a boat club race, part of the Flag Centennial Celebration at Baltimore, Md.; De Palma winning an auto road-race; Boston beating the Giants; the ceremonies around the centennial of the Star Spangled Banner given some more space; and then some views of the war showing the enthusiasm of the French at the departure of their infantry and artillery. F.

Pathe Weekly, No. 40 (Sept. 16).—An itinerant aerial acrobat of Russia who performs marvels; Galveston life savers; a monument unveiled to Hartzog Fritchle; motor-cycle races; Theodore Roosevelt cheered in Louisiana; the first German prize ship towed into Yarmouth harbor; Russian military officers at their school, hurriedly graduated, and sent to the front; Paris preparing for a siege; and some views of the crowds gathering for the Sta-Spangled-Banner centennial. F.

Fine Feathers Make Fine Birds (Vitagraph, Sept. 21).—The question of whether they do or not is taken up in this one-reel drama. Rho. Mrs. Blanche Cabanbott, takes the decided view that they have a lot to do with the wife's holding man's affections. One of her strongest cards are the lines in the subtitles, such as: "If your husband loves me better than you, that's no fault of mine." "I attract men by my clothes," and later when the deserted wife has gone to confront the other woman and won her over by her pics. "You'll find your husband at this address." It is the old question of how much time a woman should devote to her husband, as against her children, and how much attention she should pay to her clothes. The author finds the verdict against her in both counts, and thus lets the man, certainly no admirable figure, off easily. The wife, having discovered the reason of her husband's frequent absences on business, goes to beg the other woman to give him up. The latter preaches her a decisive lesson on her appearance, and, then repenting, dresses her up in her own clothes. The wife meets the husband at the restaurant rendezvous, and a new understanding is entered into. Film work is excellent. F.

The Fire Chief's Bride (Biograph, Sept. 19).—Another Biograph comedy winner where the suitor for the daughter's hand dresses as a girl and tells her belligerent father that he has long loved him. So the father sends for a minister, but is called away by an alarm of fire. While he is away the minister arrives, and the young couple are married. The fire gives opportunity for some of the clever slapstick stuff, and the father arrives home to find the ceremony performed. It is linked to Murphy and the Mermaids. F.

The Fable of the Adult Girl Who Got Busy (Essanay, Sept. 30).—Exhibitors who complain about the scarcity of intelligent comedies may be certain of at least one good comedy film each week, for as long as this George Ade series lasts. Thus far there has not been a poor film among them, nor has there been any other series approaching a similar character. Clara was thirty before she got busy. She was clever, but others had a way of butting in and spoiling her game. The scenes show how the adult girl is always prevented from landing a catch. Then Summer comes, and the other girls go away to the country, but Clara remains at home "to look after dad." She becomes a monopolist in men, a monopolist being "one who gets rid of ruinous competition." When Clara gets her selection into the kitchen he is hooked for fair," and the girls receive a jolt when they return home in September, the moral being: "Woman is never dangerous until she attacks single handed." Gerda Holmes and Richard C. Travers are capital as Clara and the man she monopolized. Films of this caliber are a treat. D.

The Loyalty of "Jumbo" (Selig, Sept. 30).—One of the Selig Company's intelligent elephants is made to do heroic service in a story intended to suggest life in the wilds of Africa. "Jumbo" seems to follow the instructions of the director with commendable accuracy. When Paul is away from home chopping wood, and his wife and little girl are attacked by savage Kaffirs, "Jumbo" carries a spear to his master, thereby indicating the urgent need for his return. While Paul is riding to the nearest settlement for help, and the woman and child are about to be burned out of their cabin, "Jumbo" again proves his worth by scattering the burning brush collected by the savages. The defense against the Kaffirs holds out until reinforcements arrive. William Stowell, Adele Lane, and Baby Lillian Wade appear in this drama, which is given an interesting and at times exciting presentation. "Jumbo" is a star performer worth featuring. D.

A Wise Rube (Kalem, Oct. 20).—John E. Brennan plays the part of Cy, a seemingly very stupid country lad, but before the farce has been run Cy has proved to his city Cousin Bill that an agricultural training has its advantage. The cousins are rivals for the love of Jane, the daughter of a botanist, and, in striving to win the girl, Cy does not overlook the advantage of gaining the good will of her father. He accomplishes this by transplanting a treasured rose bush. Out of spite Bill destroys the roots, but even then Cy gets the better of him by substituting a flourishing bush for the damaged one. Fred Hornby, Leo Clark, and Betty Teare assisted Mr. Brennan in making an entertaining farce, directed by Albert W. Hale. D.

Si's Wonderful Mineral Spring (Kalem, Oct. 16).—Despite the many times this idea has been used as the basis for farce, Marshal Neilan succeeds in giving it a touch of novelty. The story as arranged here and played by F. Pratlek, Lloyd V. Hamilton, Ruth Roland, and H. L. Perine is good for a number of laughs. Silas and Hiram, neighboring farmers, disagree about the ownership of a spring on the boundary line of their properties, and ill-feeling is further increased by Helen, the girl whom each wishes to wed. When Silas gets the best of both arguments, Hiram seeks to ruin the spring by making it the depository for a great quantity of bad eggs. Unknowingly he thereby assures his rival's fortune, for a doctor pronounces the water to be of great medicinal value. Silas and Helen become the owners of a popular health resort, whereas Hiram remains a poor farmer. D.

Fate's Midnight Hour (Kalem, Oct. 10).—Opening with what is in reality the climax, the death of the villain, and then returning to show how it all came about, this melodrama offers a story within a story. Interest is attracted at the start, nor is it permitted to wander until the tale has been told. Awakened by a thunderstorm, Mrs. Durand leaves her room and enters the library where she finds her husband stretched on the floor, dead, and a young woman standing over the body with a revolver in her hand. Maria starts to tell how she came to be there, and the scenes switch back to a peaceful village home disrupted by Durand. We see his attentions to Maria, then his elopement with her sister, Malissa, and the return of the girl after she has been deserted. Maria swears vengeance, and having traced Durand to his home, is about to shoot him when a bolt of lightning spares her the trouble. Alice Joyce, Tom Moore, and Marguerite Courtot play the principal parts under the direction of Kenean Buel. Some difficult light effects are well handled. D.

LICENSED FILM RELEASES

Monday, Oct. 12.

(Bio.) The Guiding Fate. Dr.
(Edison) Buster Brown's Education. Com.
(Edison) George Washington Jones. Com.
(Kal.) Swede Learns to Swim. Com.
(Kalem) The Girl and the Stowaway. Two parts. Com.
(Lubin) The Beloved Adventurer, No. 8. "The Girl from the West." Dr.
(Pathe) Pathe's Daily News, No. 87, 1914.
(Selig) The Dream Girl. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 65.
(Vita.) Midst Woodland Shadows. Dr.

Tuesday, Oct. 13.

(Bio.) The Iron Master. Two parts. Dr.
(Cines) On the Battle Line. Two parts. Dr.
(Columbus) Why Skunkville Went Dry. Com.
(Edison) The Letter That Never Came Out. Dr.
(Kal.) Through Eyes of Love. Dr.
(Kalem) Percy Pimperanickel—Soubrette. Com.
(Lubin) Swami Sam. Com.
(Lubin) Neighborly Neighbors. Com.
(Selig) The Mexican. Dr.
(Vita.) Marcea, the Foster Mother. Two parts. Dr.

Wednesday, Oct. 14.

(Edison) Andy and the Redskins. Eleventh of the "Andy" series. Com.
(Kal.) The Fable of "The Author and the Dear Public and the Plate of Mush." Com.
(Kalem) Seed and the Harvest. Two parts. Dr.
(Lubin) The Bond of Womanhood. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 88, 1914.
(Selig) The Mysterious Beauty. Com.-Dr.
(Vita.) The Peacemaker. Com.

Thursday, Oct. 15.

(Bio.) The First Law. Dr.
(Columbus) (Title not yet announced.)
(Kal.) Snakeville's Peacemaker. Com.
(Lubin) The Imposter. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 66.
(Vita.) His Dominant Passion. Dr.

Friday, Oct. 16.

(Bio.) Peg o' the Wild-Wood. Dr.
(Edison) On the Isle of Sarne. Two parts. Com.-Dr.
(Kal.) The Other Man. Two parts. Dr.
(Kalem) Si's Wonderful Mineral Spring. Com.
(Lubin) The Long Lane. Dr.
(Selig) The Man-Hater. Com.
(Vita.) Patty's Sweetheart. Com.

Saturday, Oct. 17.

(Bio.) Meeting Mr. Jones. Com.
(Bio.) Our Home-Made Army. Com.
(Edison) The Case of the Vanished Bonds. Dr.
(Kal.) Broncho Billy Rewarded. Dr.
(Kalem) From Peril to Peril. Dr.
(Lubin) The Smuggler's Daughter. Com.
(Selig) The Woman of It. Dr.
(Vita.) The Girl in the Case. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Oct. 12.

(Amer.) Jail Birds. Two parts. Society-Dr.
(Keystone) The Anglers. Com.
(Rel.) Our Mutual Girl, No. 39. Top.

Tuesday, Oct. 13.

(Beauty) Winsome Winnie. Com.-Dr.
(Maj.) The Warning. Com.-Dr.
(Than.) The Diamond of Disaster. Two parts. Dr.

Wednesday, Oct. 14.

(Amer.) Down by the Sea. Dr.
(Broncho) End of the Gallev. Two parts. Dr.
(Rel.) Bad Man Mason. Western Dr.

Thursday, Oct. 15.

(Domino) Jimmy. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly, No. 91.

Friday, Oct. 16.

(Kay-Bee) The Word of His People. Two parts. Dr.
(Princess) The Touch of a Little Hand. Dr.
(Maj.) Back to the Kitchen. Com.-Dr.

Saturday, Oct. 17.

(Keystone) (Title not yet announced.)
(Rel.) The Revenue Officer's Deputy. Two parts. Western Dr.
(Royal) (Title not yet announced.)

UNIVERSAL FILM RELEASES

Monday, Oct. 12.

(Imp) Mary's Convert. Dr.
(Sterling) The Close Call. Com.
(Victor) His Father's Son. Two parts. Dr.

Tuesday, Oct. 13.

(Crystal) Oh, You Gypsy Girl. Com.
(Crystal) Some Collectors. Com.
(Gold Seal) Trey o' Hearts. Episode No. 11. "The Painted Hills." Two parts. Dr.
(Universal Ike) Mary Green's Husband. Com.
(Universal Ike) An Education Picture on same reel.

Wednesday, Oct. 14.

(Animated Weekly) No. 136.
(Rex) The Squatter. Three parts. Western Dr.
(Joker) On Again, Off Again, Finnigan. Com.
(Nestor) (No release this week.)

Thursday, Oct. 15.

(Imp) The Futility of Revenge. Two parts. Dr.
(Rex) Her Life's Story. Dr.
(Sterling) Heinie's Outing. Com.

Friday, Oct. 16.

(Nestor) The Way of Life. Dr.
(Powers) The Padrone's Ward. Two parts. Dr.
(Victor) The Funny Mr. Dingle. Com.

Saturday, Oct. 17.

("101" Bison) Monsieur Bluebeard. Two parts. Dr.
(Joker) Across the Court. Com.

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REVIEWS OF FEATURE FILMS

"GOLF CHAMPION 'CHICK' EVANS LINKS WITH SWEEDIE"

Essanay Comedy in Two Parts. Released Oct. 2.

The Champion ..... "Chick" Evans
Sweedie ..... Wallace Beery
The Near-rich ..... Leo White
Charlotte Mineau
A Social Uplifter ..... Ruth Hennessy
The Captain ..... Ben Turpin

If this production was intended to interest golf players as well as audiences with a fondness for motion picture burlesques, the Essanay director would not have gone astray in persuading Chick Evans to give a more detailed illustration of his method of play. As it is, Mr. Evans, accompanied by his sister, Gertrude Evans, goes around the links in a casual fashion during the opening part of the first reel, and again in the second reel he makes a few drives and putts, but there is no attempt to depict the right and the wrong way to handle golf clubs. Even at the sacrifice of a few hundred feet of burlesque this might have been worth while, in view of the unusual opportunity offered by the appearance of a first-class golfer before the camera.

The real appeal of this film is precisely that of the other "Sweedie" pictures, in which Wallace Beery impersonates a muscular, uncouth servant girl from Sweden. Barring the brief introduction showing Mr. Evans on the links, the first reel is devoted to the household affairs of a newly-rich family that employs Sweedie to look after the kitchen, and a social instructor to give lessons in the ways of fashionable society. An acrobatic police force figures conspicuously in the affairs of Sweedie and her employers. Then the servant receives notification of having inherited a fortune and she, too, is placed in charge of the social instructor.

The second reel finds everybody removed to the country club, where Mr. Evans and Sweedie engage in a twosome. A false alarm calls the police force to the links and there is much tumbling about in ponds and over bunkers before Sweedie is presented with a bundle containing her fortune—a million tobacco coupons. Mr. Beery, swinging ineffectively over and at the side of the ball, but never hitting it, is a laughable spectacle. The burden of the fun-making rests on his shoulders and he carries it well. D.

"ON THE ISLE OF SARNE"

Two-Part Edison Drama. Produced by Director Richard J. Ridgeley from the story "Picaroon," by H. B. Marriott Watson. For Release Oct. 16.

Countess Dorothea ..... Miriam Nesbitt
Her Maid ..... Cora Williams
Her Uncle, the Duke ..... Charles Sutton
Her Aunt, the Duchess .. Mrs. William Bechtel
Her Tutor ..... William West
Peter Seabrooke ..... Marc McDermott
Count Sigismund ..... Duncan McRae

The word "pleasing" will perhaps describe this play as well as any other, for while it lacks the necessary force to weigh it with extreme interest or intensity its action is so constructed as to carry the sympathy of its audience. It pleases where it fails to pulsate. On the other hand, mediocrity was never better concealed than by this set of clever screen stars.

The girl is ordered by her imperious uncle, the Duke, to the Isle of Sarne, where his highness, the Count, will arrive to press his unwelcome-to-her attentions. The English atmosphere of the play is plentifully preserved throughout, besides which some of the sets lend themselves to striking pictures, but on the whole a little more care for details and trouble in securing realism would not have been wasted. Such incidents as that showing two vessels, supposedly under full sail but with the anchor down on each, or again in having a hose handy in the ancestral hall of the English castle, were really quite at variance with the likelihood of the production.

Seabrooke is a seafaring Englishman, quite without a title, who on a yachting trip lands on the Isle of Sarne to replenish his exhausted food larder. He is mistaken for the expected Count, and to help the girl he continues the deception. Their admiration is mutual. Then the Count arrives, and by a trick Seabrooke ties him to a tree. Released, the insignificant Count is outbluffed by the interloper, but the arrival of the stern Duke puts an end to all the sham. The young couple have in the meantime fled and are speeding away on the adventurous Englishman's yacht. F.

"THE RUNAWAY FREIGHT"

Two-Reel Reliance Railroad Drama. Directed by John G. Adolfi. Released Sept. 26.

The Station Agent ..... Richard Cummings
His Daughter ..... Francelia Billington
Beaton Blackie ..... Eugene Pallette
Red } yeggs ..... } Sam De Grasse
Slim } Thomas O'Brien

Director Adolphi has staged a railroad thriller. His action never lets up, and it is brightly presented.

Descending from the box-car, his usual mode of locomotion, Blackie rescues the little girl from in front of an onrushing train and wins the gratitude of the girl. That night, while she is on watch for her father, the station agent has been taken suddenly ill, the two yegg men appear. Blackie, a former pal, is bound by them to prevent his informing. He frees himself by placing the knots which bind him on the railroad track, so that they are pierced by the speeding train, and again comes to the rescue of the girl and helps to have the would-be robbers arrested.

Time passes and the convicts are supposed to be free again, while Blackie has meantime become a brakeman. That he has not yet married the girl, which he does at the end of the film, must be accounted for by the fact that the men got a very light sentence. They plan revenge on Blackie, and try to lure his girl away. This plan he foils, but is caught himself and placed senseless in the freight car, which is allowed to travel down the grade. A few intensifying flash-backs are then resorted to to bring out the undermined tracks along the raging Spring torrent before the freight car and another go plunging realistically over the embankment. The hero is rescued by ropes and comes back to rejoin the girl. F.

"REGAN'S DAUGHTER"

Two-Part Vitagraph Special. Produced by Theodore Marston from the Script by Ed Montague. Released Sept. 29.

Regan, saloon keeper ..... Harry Northrup
Riordan, detective ..... James Morrison
Tom Dawson, poacher ..... George Cooper
Mary Regan ..... Dorothy Kelly
Salvation Bess ..... Mary Anderson

The offering is a peculiar one. Not the illicit stills and the revenue officer contending in the hills of Kentucky, but the poachers and the otherwise harmless detective bent on a vacation to recuperate are the contending factors, together with the girl. Her father in the city is the man the detective has sworn to "get." With the coming of the father to the country, to escape after he has accidentally killed a man in his saloon, the contending forces switch to the detective on his vacation, and the father. The former captures the man whom police headquarters writes about, but, because of his daughter, takes his word that he will come along quietly. Then the poachers assert their part in the drama again by opening fire on the two men, for they suspect the detective is going to the city to "squeal" on them. Killings occur, the father saves the wounded detective whom his daughter loves, and exacts a dying promise from the detective that his daughter, who has lived innocent in the country, shall never know of his city record. Then before the breath is gone from the father's body the girl, according to another film heritage, is clasped in the arms of the detective, who has suddenly enough recovered from his wounds.

Of such elements is the offering. Harry Northrup is the brute as concerns men, but with an innate respect for women, influenced no doubt by his daughter. Morrison is hardly a harsh detective, but of course makes up for any possible lack by his deportment in the more amorous passages. George Cooper is the dark villain as ever, and the delightful, trusting girl is Dorothy Kelly. The cast could not be improved, the settings among the woodland and rill country are remarkable, but the plot could be greatly bettered. One wonders if it is necessary in this stage of film production to have such reckless slaughter as is shown here, unless it is taken as a simple expedient of providing the "punch." F.

"THE DERELICTS"

Two-Part Biograph Feature Released Sept. 29.

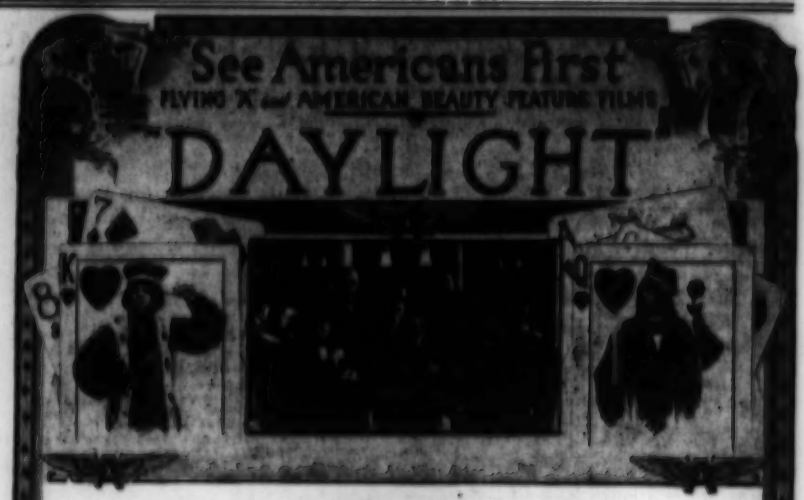
The Girl ..... Louise Vale
Captain Mackay ..... George Morgan
Driscoll, the mate ..... William Jefferson
Pierson, employer ..... Franklin Ritchie
The Missionary ..... J. B. Roberts
Chinese Cook ..... Thornton Oda

People like to read about derelicts, wherefore this will be attractive to some, and they like to hear about a couple who are married and yet parted. The former calls up the appeal of romance, the latter the chivalry that lurks within. It is with a combination of these two motives that the film story proceeds to mount the fortress of Attention with its situations and force, driving ennui once more before it.

What better offering can there be than one, however groundless it may all seem afterwards, which grips the belief through its true-to-life characters. Louise Vale as the factory product is pathetic and later in her happiness radiant. As the big-hearted young captain, George Morgan is a stern and forceful figure. His mate is a drunkard. The capitalist, the minister, the Chinaman and divers people on the South Sea island are all distinctive and impress themselves on the memory.

The plot relates how the captain meets the overworked factory girl and saves her from the embraces of the owner. He saves her from suicide when starvation faces her, and bringing her to his ship, he gets the minister, who is going to the South Sea as passenger, to marry them. The offering, until they arrive in their island home, assumes a "to-have-and-to-hold" aspect.

Happy on the island, the mate starts trouble by his drinking. Pierson, the manufacturer, follows, and in a very poorly executed shipwreck, which would have done just as well in a printed sub-title, he is rescued by the sailing vessel on which the captain and his wife are inspecting their island possessions. Pierson and the mate abduct the girl, but a motorboat chase brings the captain and the rescuers up to the vessel on which she is being taken away. F.



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Under direction of Sydney Ayres
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A Construction Camp Episode
Under direction of Thos. Ricketts
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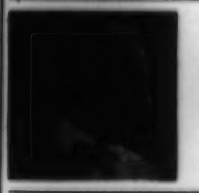
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REVIEWS OF LICENSED FILMS

Squaring the Triangle (Lubin, Sept. 21).—Old time drama set in the West is the lukewarm criticism of this one-reel offering. The baldish buttes and the naked hills of the desert country are ever in prominence as the son of the owner, who has just died, goes to the inherited ranch (nonsuite to find out why it has never paid. He discovers that the payroll is padded. His attempts to resist the pranks of the cowboys almost leads to his beating, but the daughter of the foreman, the man who has been padding the payroll comes to his rescue as the scene is tightening. The meaning toward the climax does not get across. The young fellow then tells the foreman, "for your daughter's sake, you may go free." F.

The Fall of Muscle-Bound Hicks (Biograph, Sept. 24).—When Muscle-Bound Hicks is about to walk off with Harry's sweetheart, Harry starts training, that he may put an end to the champion's interference. The fight, staged in an athletic club, is going in favor of Hicks, until Harry's second conceives the brilliant idea of smearing the amateur pugilist's gloves with a very strong cheese, the odor of which is particularly unpleasant to his antagonist. This bit of strategy decides the battle in favor of Harry. A mediocre burlesque good for a few laughs toward the close. On the reel with The Plumber's Picnic. D.

Hearst-Selig News Pictorial, No. 80 (Sept. 24).—An interesting issue containing a number of war pictures showing the Belgian troops preparing to resist the invasion of the Germans. Some of the effects of the war on this country are indicated in scenes of the peace meeting on the Boston Common, and others taken in New York harbor, showing the increasing number of ships flying the American flag. Included in the film are pictures of the opening practise of the Harvard Football Squad and the Grape Day Festival in California. D.

A Close Call (Vitagraph, Sept. 24).—Admirably constructed and carefully directed as it is, this melodrama of the West achieves the suspense and excitement required in a picture of the character. The situation prepared by the author, William Addison Lathrop, is a good one for the purpose. "Red" Mills, an outlaw attacks a freight agent and seeks refuge in the cottage of a defenseless woman. He hides a bag of stolen gold under the floor, and threatens to kill the woman's child if she reveals his presence to the sheriff, Morton, the husband, returns just before the arrival of the sheriff and a posse. The gold is found, Morton is accused of being an accomplice to the theft, and is led away for summary justice, the bandit and the child still remaining in an adjoining room. While the wife is using her wits and physical strength against "Red" Mills, the husband is seen to be in imminent danger of losing his life. The outcome is cleverly maneuvered. Nicholas Dunaew is inclined to overact the bandit; otherwise there is no fault to be found with the playing of a cast, which includes Lillian Walker and Frank O'Neill. Wilfrid North directed the picture. G.

A Bit of Life (Biograph, Sept. 21).—The bit of life referred to is a little child, and that it will play some part in the reuniting of the quarreling couple revealed in the first scene is reasonable. For even academic circles have their domestic tribulations, and the professor and his wife cannot agree since he is wrapped up in his work, while the wife spends her time with an athlete of the university. She elopes with him. Five years later when the little child is a winning little girl, she begins to ask inquisitive questions about her mother, prompted by the taunts of other little girls. This leads to her father showing her the portrait of her mother, and soon thereafter when she runs into the disillusioned woman working as a dressmaker, she drags her home and will not go to sleep without her at her side. Of course, the child "brings them together again," but even though it is a world old subject it's excellent presentation, its sterling acting get it over with the same old heart tug that this kind of an offering carries. F.

Pathe Daily News, No. 61 (Sept. 21).—Ambassador Carden; the styles in Paris; Sullivan, the dead advocate of amateur athletics; the peace banquet of Carranza and his cabinet; Chinese girls entering American universities; the warship *New York* returning from Vera Cruz after long service; the opening of the new New York Post Office; and some views of the war taken, this time, with the Belgium army in the field. F.

Broncho Billy Butts In (Essanay, Sept. 19).—They have taken the old stage coach out again, and they have brought forth once more all the essentials for the correct wild and woolly "atmosphere" in this one-reel offering. It seems remarkable that the interest in this series should continue as strongly as it does. Billy continues to win the admiration by his horsemanship and the laughs with his daredevil insouciance. The offering is stamped with the marks of good photography, and depicts the father getting rid of an unwelcome suitor by shooting him. Then Billy, a chance wayfarer, at pistol's end forces the father to carry the injured man back to the hotel which he owns, and put him to bed. He also holds him while the doctor is brought. Later the wounded man and the father shake hands, and Billy drinks to their health, a contented Cupid. F.

The Strategy of Broncho Billy's Sweetheart (Essanay, Sept. 26).—With her hair tumbling about her shoulders and a picturesque disorderliness in her attire, Marguerite Clayton looks very fetching in this Broncho Billy film. It contains a very slight story, just enough, in fact, to give a basis for the cross country chases and shooting to be expected in G. M. Anderson's pictures. Broncho shoots a cowboy for insulting his sweetheart, and then rides for his life. The friends of the dead man try to force the girl to disclose the direction of Broncho's flight, even telling her that her father was the victim of his gun-play. In the end she outwits the band of ruffians, and rides to the court house in which her lover has found shelter. Instead of witnessing a conviction for murder, the crowd in attendance sees a hasty wedding. D.

Twins and Trouble (Edison, Sept. 26).—Basing his plot on the extravagant devotion grandparents frequently shower on their grandchildren, J. Edward Hungerford has written a thoroughly amusing farce. Bob and Betty are blessed with twins, and the grandparents on either side are keenly alive to the charm of the youngsters. Jealousy leads to an open rupture, which takes Betty and one child away with her parents, while Bob and his parents retain the other. Then the nurse maids fight over a fickle sweetheart, leaving both infants on a bench to be picked up by a washerwoman. They finally reach the police station, as do the argumentative grandfathers, and here the first steps toward a reconciliation are effected. The picture is well presented, under the direction of Charles M. Seay and brightly acted by Herbert Prior, Lilian Milford, Frank Lyons, Dan Mason, Jessie Stevens, and Ida Ward. It is just the kind of a film to offer an audience that wants clean comedy. D.

The Tattered Duke (Kalem, Oct. 9).—A duke of the desert in the person of the Duke of Tattenham Corners played by Marshal Neilan, and the waiter, Greasy George, who later pretends that he is the duke. The latter's attempt at deception works until the real duke comes along, and then the impostor leaves in a hurry. These situations replete with ludicrous possibilities have been seized by the actors and brought out until the result is sporadically funny and at other times enjoyably laughable. Exaggerated characters help to sustain the interest. F.

The Newsboy Tenor (Selig, Sept. 26).—The unnatural behavior of the mother in this picture appreciably lessens the strength of the story. She is shown to harbor a deep love for her little son, yet when her employer suggests marriage, the widow, believing that Drake does not like children, conceals the existence of her offspring. More than that, she commits the boy to the care of a kindly neighbor and marries without allowing it to be known that she has a child. The little fellow wanders off when the residents of the house are driven out by flames, is picked up by an old hag and forced to earn pennies by selling newspapers and singing on the streets. One day he collapses, is picked up by Drake, and the scenes darkness with the illtreated boy clasped in his mother's arms. The picture is well acted and staged. D.

Did He Save Her? (Lubin, Sept. 26).—Probably the plot idea of this half-reel farce has never been used before, so it has the virtue of novelty, at least. An aunt objects to the attentions a young man pays her niece. To escape danger she takes Helen to the seashore. Louie follows, and when the aunt is asleep on the sand, the two young people fill pails with water, empty them over the unconscious woman, and when she awakes inform her that she was being carried out to sea on an ebb tide when Louie rescued her. The deception is too palpably impossible to make good farce. Frances Ne Moyer and Raymond McKee play the girl and the boy. On the reel with Between One and Two. D.

Between One and Two (Lubin, Sept. 26).—E. W. Sargent is the author of this occasionally amusing burlesque on the reel with Did He Save Her? While Jim is becoming intoxicated his roommate sleeps. Jim thinks some one has stolen the keyhole, so Bill lets him in, but in so doing he himself is locked out. A policeman performs a kindly act by assisting him through a window, but the room, as it happens, is occupied by an old maid. All of the boarders assemble, and Bill is forced to suggest marriage then and there. Jerry Berner and Ben Walker work hard to make the most of the humor in the situation. D.

The Way of His Father (Essanay, Sept. 15).—Mussey gets the very best of treatment at the hands of Essanay for this one-reel drama while not especially adapted to the screen because of its paucity of action was given the best of treatment by the producing company in the matter of cast, camera work, and sets. The suspicion lurks that the editorial side of the story has been suppressed, and that this was by far the most important, for the fact that the visiting doctor advises the young man who is about to start on life that "to help others is better than to make much" is left to one subtitle to explain. Previous to that we saw the young college graduate returned home, where his aged father, also a physician, wishes his son to take up his practise at once. The son is tempted by the possibilities of a larger city, but when the father is stricken and the other doctor gives him the advice quoted above he decides to remain, and the father recovers. F.

The Man Who Knew (Vitagraph, Sept. 14).—A single fresh idea in this one-reader is its strongest point; otherwise the characters are not sufficiently well introduced, and the meaning is not cleared on several points. That this is the fault of a script built about one little incident is probably the cause of this. Conventionality in treatment seems to be another drawback from positive distinction. "The man who knew" is the rich young man who saw the poor girl with the sick mother at home steal a pendant from a jewelry shop. After looking into his accusing eyes she hurries home. Later she returns the pendant. She has meanwhile met the man on several occasions, and his kind treatment leads her to suspect that perhaps he did not see her theft after all. One day in a downpour he comes to her aid with a taxicab, and in the dry and jolting confines of the cab she confesses her theft and he his love. F.

A Fragment of Ash (Edison, Oct. 10).—The fact that the end of this one-reel crime drama is a foregone conclusion does not detract much from its interest because of the interest in watching the method of solution. Langdon West is the producer of the scenario which E. M. Freeman wrote. The honored guest steals the valuable necklace of his hostess and substitutes a paste one. He arranges that the substitute be found, but the substitution is also discovered, this being contrary to his planning. By a fragment of cigarette ash and a powerful microscope the lover of the daughter of the house is able to trace the theft and recover the necklace. Having thus proved his manhood he is given the hand of the daughter. F.

Hearst-Selig News Pictorial, No. 82 (Sept. 21).—English navy volunteers and soldiery camping in the parks of London; review by Lord Roberts; the stimulus in the American horse market by foreign orders; Fall fashions designed by Paul Poiret; the Star-Spangled-Banner centennial at Baltimore, showing the naval vessels present, the address by Secretary Bryan, the parade, and the human flag composed of 64,000 children. The pictures were unusually well selected and taken. F.

Murphy and the Mermaids (Biograph, Sept. 19).—Father Neptune and two of his most winning mermaids are tempters of Murphy, who goes for a day's sport on the water. At home he has left a Jewish gentleman sawing wood at pistol point. The pistol happens to be nailed to the barn, but the wood-splitter thinks the man is holding it. He saws the whole yard full of cut wood, and then stops to find the mistake he has made. The mermaid incident has meanwhile been progressing and Murphy returns to meet his wife's scolding with the corded wood for excuse. The offering is bright in conception and production, and will win many a smile. It opens the reel with The Fire Chief's Bride. F.

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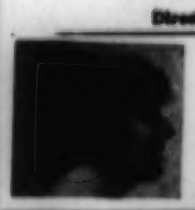
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